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NOTABLE AUDIENCE THRONGS BAYREUTH AS FESTIVAL OPENS

Second Series of Performances

After Ten Years' Interruption, Given Under Siegfried Wagner's Direction, Draws Musical Pilgrims from Many Nations—First Day's "Meistersinger" Performed Under Dr. Muck's Bâton Before Large Audience, Despite Intense Heat—Lauritz Melchior in Title Rôle of "Parsifal" Again Proves Superb Artistry

BAYREUTH, GERMANY, July 23.—Visitors from many countries are again attending the sixteenth repetition of the Bayreuth Festival, and the second to follow the ten-year interim after 1914. The festival opened to "sold-out" capacity yesterday with the now customary first-day performance of "Meistersinger." Interest centered in this year's representations because of new scenic investiture which had been prepared with much care, and the engagement of several new singers. No festival will be given next year, unless the decision of Siegfried Wagner, general director, is subsequently changed. An ovation was accorded him after the first performance, which was led by Dr. Karl Muck.

Weather conditions imposed unusual hardships upon those attending the opening of the series this year. A sultry heat wave brooded over the Festival Theater hill, and the incongruous evening dress that used to be worn (for afternoon performances!) was pretty

[Continued on page 15]

TWO THEATERS GIVE OPERA IN ST. LOUIS

"Martha," "Cavalleria" and "Hansel" Sung by Rival Forces

ST. LOUIS, July 27.—Further changes in the roster of the Municipal Theater Association took place at tonight's performance of Flotow's "Martha," the tenth offering in the 1925 répertoire. For its second essay into the realm of grand opera this season, two Metropolitan Opera singers were added to the company. Ralph Errolle, in the tenor part of *Lionel*, and Joan Ruth, soprano, as *Lady Harriet*, were the newcomers, although the former was with the company for a portion of the 1924 cycle.

Record-breaking audiences greeted the opening venture of the St. Louis Municipal Theater Association in grand opera recently. "Cavalleria Rusticana," the Mascagni "thriller," was bracketed with the perennially popular "H. M. S. Pinafore" of Gilbert and Sullivan. If the usual outward appearances count for

[Continued on page 24]

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Photo by Apeda

MRS. H. H. A. BEACH

Distinguished American Composer, Who Has Exerted a Large Influence in the Musical Development of the Country. Mrs. Beach Will Be Heard Next Season in Concerts of Her Own Compositions. (See Page 20)

PACIFIC COAST TEACHERS FORM ACADEMY

SAN FRANCISCO, July 25.—The formation of a Pacific Coast Academy of Teachers of Singing was announced at a dinner given by the founders of the new organization to representatives of the press in the Stewart Hotel on July 17.

A questionnaire and code of ethics drafted by the members have been framed to promote the best interests of teachers and students of singing, to lend dignity to vocal pedagogy as a profession and to discourage misrepresentation and charlatanism.

Antoine de Vally, who came to San Francisco some five years ago as director of a French opera company and remained to become a resident teacher, was the proposer of organization. H. Bickford Pasmore, dean of local vocal

pedagogues; Homer Henley, leader of the California Club Choral; William E. Chamberlain, Carolus Lundine and Maynard S. Jones, with Mr. de Vally, comprise the present membership.

Conditions precedent to membership are the completion of a satisfactory questionnaire disclosing the education, experience and actual accomplishment of the singer, and subscription to a code of ethics which bans misrepresentation, as well as arousing false hopes of a career, claiming a pupil by a teacher who has given less than one year's instruction, etc. Members must further be citizens of the United States. It is proposed to keep all questionnaires on file so that they may be inspected by students desiring to learn the real qualifications of teachers with whom they plan to pursue their studies.

[Continued on page 15]

HAIL "NINTH" AND SOKOLOFF'S DEBUT AT N. Y. STADIUM

Two Performances of Beethoven's Choral Symphony by Philharmonic and Vocalists Attract 20,000 — Willem van Hoogstraten Concludes Three Weeks' Conductors'hip with First Philharmonic Hearing of Honegger's "Pacific 231" and Yields Bâton to Guests Until Aug. 17—Works by Griffes and Schelling Are Features of Week

OUTSTANDING among the events of the third week of New York's outdoor orchestral series by the New York Philharmonic at the Lewisohn Stadium were two performances on July 23 and 24 of Beethoven's Ninth Symphony before audiences that totaled about 20,000. The Beethoven performances stamped the period as one of achievement for Willem van Hoogstraten, who closed the first three weeks of his engagement last Sunday night, and yielded the bâton until Aug. 17 to guest conductors, the first of whom, Nikolai Sokoloff, leader of the Cleveland Orchestra, made his début at the Stadium on Monday evening with conspicuous success.

A cool evening after a cloudy day formed the setting for Mr. Sokoloff's first Stadium appearance on Monday evening. The Cleveland Orchestra conductor, who recently led his annual concerts as guest with the London Symphony, has been heard several times in New York as leader of his own forces. He was warmly welcomed by an audience that was evidently interested in his reappearance.

[Continued on page 9]

HANSON LEADS WORK IN HOLLYWOOD BOWL

Reiner Presents Novelties and Alice Gentle Is Soloist

LOS ANGELES, July 25.—The third week of open-air symphony concerts by the Los Angeles Philharmonic in the Hollywood Bowl again broke attendance records as compared with previous seasons. Fritz Reiner resumed the bâton on July 21, following the four concerts led as guest by Sir Henry J. Wood, conductor of the Queen's Hall Orchestra of London. A feature of the last week was the appearance as guest of Howard Hanson, who led his orchestral work, "Lux Aeterna," which has admirably conceived pages and which deeply moved an audience of some 19,000. Alice Gentle, dramatic soprano, was the feted soloist tonight and had to double her list of numbers by encores.

Mr. Reiner was welcomed back enthusiastically. The Hungarian leader's musical and personal characteristics have made him a favorite here. He in-

[Continued on page 20]

Ravinia Cheers Favorite Singers in New Operas

CHICAGO, July 25.—The fourth week of opera at Ravinia brought to the summer's répertoire "Samson and Delilah," sung last Saturday evening, with Giovanni Martinelli and Ina Bourskaya in the chief rôles, and "Rigoletto," which was added to the sum total of the first month's productions on Wednesday evening, with Florence Macbeth, Mario Chamlee and Giuseppe Danise in the most important parts. The schedule further provided repetition of other operas, for the appearance of Lucrezia Bori and Tito Schipa in "Manon" last night, for Miss Bori's and Armand Tokatyan's appearance in "Romeo and Juliet" at a crowded Sunday evening performance, and for a second hearing each of "Trovatore," "Cavalleria Rusticana" and "Pagliacci" with what must be termed all-star casts.

The season's first performance of "Samson and Delilah," which was added to the Ravinia répertoire last summer, was in every important respect one of distinction and polish. Louis Hasselmans held a hand of strict, though supple, authority over the score, and the singers were excellently chosen. It is generally felt that Mr. Martinelli has never been heard to greater advantage here than this season. He has always been a popular tenor, and last year, when new to Ravinia, considerably increased the number of his devoted admirers. He is lauded on every hand for the sureness and skill of his vocalism, for the sonority and expressiveness of his voice, the heroic quality of his singing and the possession of a vocal style which recalls the days of the pure *bel canto*. Mr. Martinelli is at his best perhaps as Samson. The rôle appeals to his forceful manner of delivery and the character is well suited to his vivid style of impersonation.

A New "Delilah"

Miss Bourskaya's *Delilah* is new in her catalog and, while it is not so marvelously seasoned as her *Pique Dame* or her *Marina* in "Boris Godounoff," it is a striking characterization and one wholly in keeping with her colorful mode of work.

Mr. Danise was the mellow-voiced *High Priest*, and Léon Rothier brought his fine schooling to bear upon the part of the *Old Hebrew*. Paolo Ananian and Giordano Paltrinieri had other parts. The performance was a powerful one, and a large audience found ample occasion to bring favorite singers before the curtain many times at the close of an act.

"Romeo and Juliet," repeated Sunday night before a large audience, was sung by its original cast, with Miss Bori and Mr. Tokatyan in the leading rôles. Mr. Hasselmans conducted.

For Tuesday's double bill Mr. Martinelli, Marie Sundelius and Mario Basiola were the chief singers in "Pagliacci." The cast of "Cavalleria Rusticana" included Mario Chamlee, Rosa Raisa, Giacomo Rimini and Ada Paggi. Mr. Martinelli's *Canio* has proved, on both occa-

St. Louis Singers Enlist for "Aida" Performance

ST. LOUIS, July 27.—Nearly 200 St. Louis singers have reported for the first rehearsals of the Guy Golterman grand opera production, the first performance of which will be "Aida," in the Municipal Opera Theater on Aug. 21. Conductor Isaac Van Grove of the Chicago Civic Opera Company, who is handling the chorus rehearsals, has expressed himself much pleased with the interest displayed. Following the week of Verdi's opera will come one week of "Cavalleria Rusticana," with ballet divertissement to follow. In the final week one act of Van Grove's new work, "The Music Robber," with book by Richard L. Stokes of this city, will be substituted for the first half of the program, with a continuance of the ballet section. This season will follow immediately on the close of the regular Municipal Opera engagement. The principals in the Golterman production are expected to arrive in the near future. HERBERT W. COST.

sions when it has been heard this summer, to be one of the most popular characterizations in his répertoire. He was hailed with delight Tuesday, as were also Miss Sundelius and Mr. Basiola. Mr. Chamlee's singing as *Turiddu* was also a high light in the evening's performance.

The First "Rigoletto"

The season's first "Rigoletto," heard Wednesday night, established once more the remarkably high artistic standard of Ravinia opera. There were points in the performance, to be sure, in which one might wish for improvement, but all these were matters of personal taste. In the main the opera was brilliantly sung. Miss Macbeth's *Gilda* is one of her unfailingly successful impersonations. She sings Verdi's florid music with her customary scholarliness and effect. Miss Macbeth never fails to impress her audiences. She did so Wednesday night, especially after "Caro Nome," when she added the high E which, owing to temperamental influences at the Auditorium, she is no longer permitted to use in Chicago Opera performances of "Rigoletto."

Mr. Chamlee's *Duke* was excellently sung and in a style which won him the most generous praise. Mr. Danise's treatment of the title rôle was accomplished with much discretion and a fine respect for the traditions of *bel canto*. It cannot be denied, however, that Mr. Danise's singing is most effective when it is least restrained.

Virgilio Lazzari's *Sparafucile* must be added to the long list of those bass parts which this astonishingly gifted singer brings from the obscurity of the commonplace and brightens with many a touch of real individuality. Mr. Papi conducted, and many of the company's most dependable singers had minor parts.

At the repetition of "Trovatore" on

Thursday the leading rôles were sung by Miss Raisa, Miss Bourskaya, Mr. Martinelli, Mr. Rimini and Mr. Lazzari. All are familiar in their respective parts. Mr. Papi conducted.

"Manon" Is Repeated

"Manon" was sung once more last night, with Miss Bori giving a charming interpretation of the title rôle and the popular Tito Schipa repeating one of his most highly lauded impersonations before a large and responsive audience. Mr. Schipa's return to the company this summer seems more beneficial each time he is heard. His singing cannot but have a good effect upon the artistic standards of any company with which he appears. His entrance upon the Ravinia stage is always hailed with excitement by a numerous throng of admirers. Mr. Rothier gave once more his dignified characterization of the elder *Des Grieux*. Margery Maxwell was delightfully seen in a small rôle, and Desiré Defrère was cast as *Manon's Cousin*. Mr. Hasselmans conducted.

The customary Thursday, Saturday and Sunday matinée concerts were given by the Ravinia Orchestra, under Eric DeLamarre's leadership.

The soloists on Monday night were Helen Freund, Mr. Lazzari and Carl Brueckner, who substituted his 'cello solos at the last moment for those of Alfred Wallenstein, unable to appear. Miss Freund, who had made so successful a début the previous week in "The Tales of Hoffman," sang the Polonaise from "Mignon" and Weckerlin's "Conseils à Nina" with delightful quality of voice, agile vocalism and great poise. She was heard with much pleasure. Mr. Lazzari's concert appearances are rarer than they ought to be. His singing of the "Piff Paff" aria from "The Huguenots" was a fine example of the grand style.

EUGENE STINSON.

U. S. TO PLAY BIG PART IN VENICE FÊTE

THE increasing activity of the United States section of the International Society for Contemporary Music has led to the hope that conditions may soon be favorable for holding one of the annual festivals in America. The matter has already been discussed and more definite news is looked for in the near future.

At Venice next autumn the United States will not only be represented musically but also personally by two delegates, Richard Hammond and Emerson Whithorne, and by Louis T. Gruenberg, who has been elected a member of the international jury for the coming year. Mr. Gruenberg has attended the festivals in the past both in the unofficial rôle of observer and as participant, performing several piano works. He is thus especially qualified to speak for his own country and at the same time to understand the other national issues involved.

As previously announced, three American compositions will be featured at the annual festival of the Society at Venice next September: "Oriental Impressions," by Henry Eichheim of California, written for mixed orchestra with the emphasis on percussion; "Daniel Jazz," by Louis T. Gruenberg of New York, scored for chamber orchestra and tenor, and "Angels," a work for six trumpets by Carl Ruggles, also of New York.

Since the inception of the International Society in 1921, this is the first time that America has had equal representation with other countries at the annual series of modernist concerts. Last year no music from this country was included and at Salzburg the summer before only one composition was offered, Emerson Whithorne's "New York Days and Nights."

As the expenses involved in performing

the works of American composers at the international festival falls on the United States section, it is announced that everyone interested in the propagation of the works of modern native composers may contribute toward this end, mailing donations to William B. Tuthill, secretary and treasurer, 185 Madison Avenue, New York, to whom also application for membership may be made.

PROPOSE MEMORIAL FOR SCHARWENKA

Pupils and Friends in Many Countries Organize Fund for Monument

A movement has been organized among the pupils of the late Xaver Scharwenka in many countries, to erect a memorial on the grave of the distinguished pianist and teacher. Mary Isabel Kelly of 3166 Seventeenth Street, Washington, D. C., has been appointed treasurer for the fund in this country.

In a recent statement, Miss Kelly made this announcement: "Prof. Scharwenka's many pupils and friends in all lands will be given an opportunity to participate in the proposed testimonial; and no one need hesitate because of inability to send a large amount, for it is not the size of the gift but the loving thought which marks the tribute."

Cooperating in other countries are Mrs. Altschuler, England; Countess Teleki, Roumania; Frl. Glaser, Holland; Miss Rabinowitch, Russia; and Frl. Pedersen, Norway and Sweden. Contributions may be sent to Miss Kelly,

Few Tickets Left for City's Opera at Ebbets Field

LIMITED supply of tickets for the opera performances given by the Municipality of New York are available to musicians through the good offices of City Chamberlain Philip Berolzheimer.

To secure tickets for the Ebbets Field (Brooklyn) performances, to be given the evenings of Aug. 1, 5, 8 and 9 (a massed band concert on the latter evening), send a stamped and addressed return envelope to Alfred Human, Managing Editor of MUSICAL AMERICA, 501 Fifth Avenue, New York.

Only one pair of tickets can be given for each performance.

Mr. Berolzheimer, who is chairman of the Mayor's Committee on Public Music, may be reached at the Municipal Building.

DETROIT SYMPHONY ATTRACTS THRONGS

Outdoor Concerts Given by Victor Kolar Much Appreciated

By Mabel McDonough Furley

DETROIT, July 25.—The Detroit Symphony season of outdoor concerts is now in its second week and continues to draw vast audiences.

Each evening, Belle Isle presents a picturesque scene, hundreds sitting on benches arranged in front of the gleaming white shell and thousands occupying canoes and automobiles a short distance away. The only sound that breaks the spell is an occasional boat whistle, the usually irrepressible motor horns being miraculously still. The most satisfactory results are obtained in the numbers in which broad effects abound, as many of the delicate passages are lost to the listener at the rear of the seat enclosure.

Victor Kolar has set aside Fridays as "symphony nights," on these occasions performing an entire symphonic work. For the inaugural, he chose Dvorak's "From the New World."

Composers represented on the lists are Mendelssohn, Saint-Saëns, Rimsky-Korsakoff, Luigi, Strauss, Liadoff, Massenet, Tchaikovsky, Puccini, Humperdinck, Meyerbeer, Mozart, Haydn, Grainger and Liszt.

or to the general treasurer His Excellency Vice-Admiral Winkler, Saarow, Mark, Germany.

Among those who have already responded are W. O. Forsyth, Toronto, Can., and Mrs. Carl Fischer, New York, friends of the master, and a number of pupils. The latter include Albert M. Bagby, Ella Backus-Behr, Edith Clover, Carl V. Lachmund and John Warren Erb, New York; Mrs. Jean M. Plank and Mrs. L. H. Abele, Chicago; Dorothy Holmes, St. Paul, Minn., and Mildred Law, Dayton, Ohio.

S. L. Rothafel Leaves Capitol Theater to Head New Enterprise

S. L. Rothafel, for many years presentation manager of the Capitol Theater, was released from his contract, beginning July 25, according to an announcement by Major Edward Bowes, managing director of the theater, last week. Mr. Rothafel is to become head of the new Roxy Theater, which will be constructed shortly, and will also head a syndicate of six New York theaters. Mr. Rothafel will have no successor at the Capitol Theater, since Major Bowes will assume charge of every detail connected with the operation of the theater, including the musical activities and the radio activities.

Galli-Curci en Route Home from Long Australian Tour

Amelita Galli-Curci has brought her Australian tour to a successful close, stopping in Honolulu for a few days' rest en route. She will reach San Francisco with her party on board the Soma on Aug. 4, and will leave immediately for the East, spending a few days in New York before going to her summer place, "Sul Monte," in the Catskills, for the remainder of the summer.

In This Issue

Wagnerian Heroes Rule Again in Bayreuth.....	1, 15
Moderns Effect Truce Between Organ and Orchestra.....	3, 17, 18
To the Globe's Four Corners with Vacation-Mad Musicians	5, 16
Paris Hears Première of New Roussel Opera.....	7

Organ and Orchestra Reunite After Long Separation



SOME ORGAN VIRTUOSI FAMILIAR TO AMERICA

Upper Row, Left to Right, Pietro A. Yon, Whose Secular and Church Compositions Are Widely Popular; Alexander Russell, Organist of Princeton University and Musical Director of the Wanamaker Auditorium, New York; Clarence Dickinson, Organist of Brick Presbyterian Church, New York, and Composer of Many Anthems and Other Works; Lower Row, Left to Right, Charles M. Courboin, Eminent Belgian Organist; the Late Enrico Bossi, Whose Tour of the United States Last Year Brought a Number of His Works to a Hearing, and Marcel Dupré, Noted French Performer, Whose Recital Tours Have Attracted Many Auditors

By ALEXANDER RUSSELL

A NEW phase of organ history, which has been steadily developing while the musical public has remained almost unaware of it, is the reunion of this instrument in performance with the orchestra. There has been a revival of writing for the two instruments—and this in some instances by advance modernists, as in the case of Aaron Copland's Symphony, which Nadia Boulanger, in her first American visit last year, played with the Boston Symphony. The recent announcement that Charles M. Courboin, Palmer Christian and Alfredo Casella will play during the coming season with noted American symphony orchestras has turned the spotlight anew on this form of art.

Berlioz is reported to have said: "The organ is pope, the orchestra emperor." But the "pope's" prestige during the past century was sadly dimmed by the brilliance of the "emperor's" rise

to musical preeminence. The organ was gradually relegated to the church and occasional concerts in a limited number of concert halls and surrendered its glory to the orchestra, which rose to a position of supreme power with Wagner, Brahms, Strauss and a multitude of other great composers.

Conflicts of Tone

This was, perhaps, inevitable. The organ and orchestra, although possessing certain musical qualities in common, are after all two different instruments, each with enormous possibilities and individual destinies. Without a definite separation of their careers, there could not have been so tremendous a development in the progress of either.

And so the orchestra grew to the opulent ensemble we know today, and in the meantime the organ has advanced along its own particular paths to the superb instrument of our times, rich in orchestral color, flexible and expressive, and of a tonal range and dynamic power which exceeds that of any other instrument devised by man.

It is a matter of history that the popes and emperors fought each other, and so the tonal masses of the organ

and orchestra of other days contended. A Bach or a Handel could solve the secret of blending their tones in peaceful and harmonious union, but it was not until somewhat recent times that the separate development of these instruments revealed this secret, which is simply that the two instruments are not capable of replacing each other. They are really complementary, one to the other, for what one lacks in sonority, power, range, dynamics, rhythm, flexibility, color and *sostenuto*, the other provides. The union of the organ and orchestra is therefore, logically, the ultimate achievement in instrumental music. Beyond this combination man has so far devised nothing.

Handel, so we are told, played his organ concertos between the sections of his oratorios. He was a superb performer and enormous crowds came to hear him play. Shrewd showmanship, this on Handel's part! For the crowds which came to applaud his playing remained to listen to his oratorios, and listening, learned to love them. Handel knew the value of contrasts, and these concertos, filled with gay, joyous music, called for a very small orchestra, strings and a few wood-winds usually,

the organ quoting the statements of the orchestra antiphonally, and elaborating on them in the florid arabesques of the period. The works usually ended in a restatement of the principal themes by both organ and orchestra in the massed-chord progressions so beloved by the great master.

I have often wondered why some enterprising impresario does not today imitate Handel's showmanship and interpolate a Handel organ concerto between the sections of "The Messiah" or other oratorios. Such a procedure might help to stay the waning vogue of the oratorio.

Romantics and the Organ

A few composers of the Romantic school followed Handel's example—Rheinberger, for instance—but nothing new was revealed except in the added colors of the rapidly expanding orchestra. The organ-orchestra ensemble lost for a time its attractiveness for composers. Even Mendelssohn, who loved the organ and enriched its literature with six remarkable sonatas, seems to have overlooked the possibilities of this combination.

[Continued on page 17]

PRESENT "AIDA" AT POLO GROUNDS

Large Audience Attends Out-door Performance of Verdi Opera

The possibilities of open-air opera were demonstrated in a striking manner on the evening of July 24, when "Aida" was presented before a large audience at the Polo Grounds by the "Municipal Opera Company," an organization under the direction of Maurice Frank, as the first of a summer series. The company is a privately sponsored one and has no connection with the series to be given in Ebbets Field, Brooklyn, under the auspices of the city.

Singers, ballet corps, orchestra and conductor combined to set a standard of excellence at the very beginning which was maintained throughout the evening. The fact that there was but one setting and that there was a slight difficulty in viewing the performance from the lawn chairs were forgotten in one's enjoyment of the performance.

Friday night was something of an innovation in open-air opera productions in that it began strictly on time, that is, at nine o'clock. The close came almost precisely three hours later.

First honors among the singers must go to Mario Valle, for a thoroughly dramatic and magnificently sung *Amnosro*. His work in what would have been the Nile Scene at the opera house was thrilling in the extreme. Carmela Ponselle's *Amneris* was most admirably sung, and her careful study of the rôle was amply attested to in her conception of the daughter of the King of Egypt. Dreda Aves in the title rôle revealed a voice of power which was heard to its best advantage after the first act, when it showed traces of slight unevenness. What can be done with a small though effective part was demonstrated by Luigi Della Molle, who looked and sang like a true King. Hunter Kimball was a heroic and slightly *Radamas* who sang for the most part with agreeable quality of tone, although forcing it slightly at times. Amund Sjovik as the *High Priest*, Luigi de Cesaro as a *Messenger*, and Florence Leffert as the *Priestess*, contributed in no small measure to the evening's enjoyment.

The off-stage choir and the brass band of the second scene showed evidence of excellent training and the ballet was most pleasant. Cesare Sodero's conducting was a large factor in the evening's success, and orchestra and chorus performed creditably.

W. S.

STATE SYMPHONY NAMES NEW SEASON'S NOVELTIES

Interesting Modern Works to Be Led by Dohnanyi and Casella in New York Series

The State Symphony of New York announced its novelties for the coming season this week. Ernst von Dohnanyi will lead, among modern novelties, "Six Pieces" by the young Hungarian composer, Georg Kosa; Bartok's First Suite; Debussy's Symphony, "La Mer"; a Sarabande by Roger Ducasse, Strauss' "Also Sprach Zarathustra," Weiner's Humoresque" and other works. A seldom heard eighteenth century Symphony by Johann Stamitz and Dittendorf's C Major Symphony will be revived.

Alfredo Casella will conduct the first performance of his new ballet, "La Giara." Other Italian modern works that will be presented by him during his régime as conductor are "San Francesco" and "Impressioni dal vero" by Malipiero, Concerto and "Noah's Ark" by Rieti, Dance from "Sakuntala" by Alfonso, "Elegie eroica" and "Notti di Maggio" (with soprano) by Casella and Overture to "Belfagor" by Respighi.

Old Italian works new to this country will be "Salmo" and "Sonata sopra Sancto Maria" by Monteverdi, "Concerto per le stagioni" by Vivaldi, Sinfonia from "Vespri Siciliani" by Verdi, Sinfonia from "Cenerentola" by Rossini.

He will also introduce two Schubert Marches orchestrated by him. Vaughan Williams will be presented by his Pastoral Symphony, Krenek and Kaminsky by Concerti Grossi, Milhaud by "Protee," Stravinsky by "Pulchinella," and Ravel by "Daphnis et Chloe" Suite, No. 2.

Also on the list to be conducted by

Mr. von Dohnanyi are Beethoven's Fourth and Sixth Symphonies and "Nanensfrier" Overture, Dvorak's "Othello" Overture, Haydn's B Major Symphony, Liszt's "Mephisto" Waltz and "Faust" Symphony, Mendelssohn's "Italian Symphony" and "Midsummer Night's Dream," Mozart's D Major Symphony, Schumann's B Flat Major Symphony and Tchaikovsky's Second and Fourth Symphonies.

Owing to the reconstruction of Carnegie Hall, the offices of the State Symphony Orchestra are now located in the rear of the same building.

CHAUTAUQUA OPENS ORCHESTRAL SERIES

Ernest Hutcheson Is Soloist Under Stoessel's Bâton in First Concert

CHAUTAUQUA, N. Y., July 25.—The New York Symphony opened its summer series of concerts here on Tuesday, July 21, with Albert Stoessel conducting. Ernest Hutcheson, head of the piano department in the Chautauqua Summer Schools, was the soloist. An audience of fully 6000 heard the program, which consisted of the following numbers: "Carnival" Overture, Dvorak; "Negro" Rhapsody, Rubin Goldmark; Concerto in E Flat for piano and orchestra, Beethoven; "Flight of the Bumble Bee" and "Dance of the Tumblers," Rimsky-Korsakoff; "Finnish Lullaby," Palmgren, and "Les Préludes," Liszt.

The New York Symphony is making its fifth long visit to Chautauqua this summer. Fifty men make up the organization, and many of the regular first-desk men of the orchestra as it appears during the winter are among them, including Georges Barrère, flutist. The concertmaster is Reber Johnson, and the first cellist is Emmeran Stoeber of the Lenox Quartet, formerly of the Chicago Symphony.

The orchestra will give twenty-eight programs in all during four weeks. Two Music Weeks, when concerts will be given every evening and two afternoons, will be held. The program includes much of the standard orchestra répertoire and a number of modern compositions, including Stravinsky's "Firebird" Suite, Honegger's "Pacific 231" and some of the more recent compositions by Mr. Stoessel, the conductor.

Soloists with the orchestra will include Mr. Barrère, flutist; Mr. Johnson, violinist; Mr. Stoeber, cellist; Arthur Jones, harpist; Horatio Connell, baritone; and two quartets, made up of Grace Demms, soprano; Doris Doe, contralto; Wendell Hart, tenor, and Edwin Swain, baritone, who will sing during July, and in August, Marjorie Nash, soprano; Grace Leslie, contralto; Harold A. Hanson, tenor, and James R. Houghton, bass.

Composer Leaves Estate of \$100

An estate of not more than \$100 was left by A. Baldwin Sloane, composer of light operas and a well-known figure on Broadway, it was revealed when letters of administration were granted to his widow, Mrs. Mae Sloane of 105 West Seventy-second Street, in the Surrogate's Court, New York. Mr. Sloane, who died on Feb. 21, was president of the Composers Publishing Company and a member of the Lambs, Strollers and Green Room clubs. Besides his widow, a daughter, June Sloane Brackett, of Red Bank, N. J., is his only heir at law. Among his best known works was the music for "Jack and the Beanstalk," "Excelsior, Jr.," "Sergeant Kitty" and "The Mocking Bird." He also wrote the music for Lillian Russell's "Lady Teazle," a comic opera founded on Sheridan's "School for Scandal," and the music for the jubilee production for Weber and Fields.

Jack Salter Returns from Five Months' Visit to Antipodes

Jack Salter of the managerial firm of Evans & Salter, has just returned to New York from a five months' tour of Australia, whither he accompanied Galli-Curci's party. Mr. Salter made a thorough study of concert and musical conditions in Australia, visiting all the principal cities there and also in New Zealand. It is probable that other artists under the management of Evans & Salter will visit the Antipodes in the near future.

RETURNING ARTISTS HEAD SAILING LIST



Bain News Service

Berthold Neuer, Manager Artists' Department, Knabe Piano Company

With summer soon on the wane, the tourist musician tide has turned westward once more, many prominent artists returning to fulfill late engagements. Prominent among the arrivals last week was Berthold Neuer, manager of the artists' department of Knabe Piano Company, who visited many interesting cities during his six weeks' sojourn abroad. He was a passenger on the Aquitania, which reached New York on July 24. Rudolph Ganz, conductor of the St. Louis Symphony, came back on the Majestic on July 21 to conduct a series of concerts at the Lewisohn Stadium beginning Aug. 10. Mr. Ganz says that jazz has spread over Europe and that it has found its worse expression in Germany, where he describes it as being "simply terrible." He added that, in his opinion, jazz is a distinctly American product.

Other arrivals were Sol Hurok, concert manager, on the President Harding on July 25, and Elisabeth Rethberg, soprano of the Metropolitan, on July 27. Sophie Braslau, contralto, returned on the Paris on July 14; Charles Hackett, tenor of the Chicago Civic Opera Company, with his wife and daughter, came on the Leviathan on July 20, as did Fortune Gallo, impresario of the San Carlo Opera Company.

Sailing on July 23 on the Santa Elisa was Frank Garlicks of the Metropolitan Opera Company. On the Majestic, sailing on July 25, were Jeanne Gordon, mezzo-soprano of the Metropolitan Opera Company; Dr. Frank E. Miller, throat specialist, and Murry Guggenheim, patron of the arts, who sailed in company with Mrs. Guggenheim and their daughter Natalie. Emerson Whithorne, American composer, was a passenger on the Conte Verdi, sailing on Aug. 1.

Louis Simmions, New York vocal teacher, was a passenger on the Republic on July 15. Lieutenant Patrick Fitzgibbons of the Police Band and Glee Club sailed on the same day on the Mauretania.

Sylvia Binder, Anita Lissner and Betty Blue, winners of the scholarships awarded by the Famous Children's Entertainers Association, sailed on the Pittsburgh on July 16 to study pantomime and dancing under European masters. Sophie Traubman, formerly of the Metropolitan Opera Company, was aboard the same boat.

Emerson Whithorne to Attend Venice Festival of Contemporary Music

Emerson Whithorne, composer, and president of the American section of the International Society for Contemporary Music, will sail for Naples on the Conte Verdi on Aug. 1, to attend the International Festival to be held in Venice, Sept. 3 to 9. Mr. Whithorne's symphonic poem, "In the Court of Pomegranates," was played with marked success by the Colonne Orchestra in Paris at the Salle Gaveau on June 20. A Chinese song with orchestral accompaniment, entitled "The Feast," was also

sung on this occasion by Eugenia Van de Veer, soprano, with Lazare Saminsky conducting. Other songs have been sung at the Paris Revue Musicale concerts, at the University of Lyons, and at the Faculty of Arts recitals in London this summer. Mr. Whithorne is preparing a complete orchestral version of his "New York Days and Nights," which will be presented by different conductors next season, also an orchestral score of a work called "The Aeroplane" and a piano score of "Sooner and Later" already heard at the Neighborhood Playhouse, New York.

KANSAS UNIVERSITY PLANS AUDITORIUM

Notable List of Concerts Announced for Next School Year

LAWRENCE, KAN., July 25.—The University Concert Course at the University of Kansas will be held in the coming year in the Robinson Gymnasium as usual, though the recent appropriation of \$250,000 by the State Legislature for an auditorium for the University will soon provide a hall suitable for the concert series which is now entering its twenty-third season at the University. The course last year was unusually successful and closed with a good profit. Dean D. M. Swarthout is manager for the series.

Seven regular attractions with two extra numbers make up the offering for next season. Percy Grainger, pianist, opens the course in late October; the Russian Symphonic Choir comes in November; Sigrid Onegin, contralto, in February; Sascha Jacobsen, violinist, in March; a joint recital by Hans Kindler, cellist, and Gladys Swarthout, mezzo-soprano, in early April; with the Minneapolis Symphony appearing in two concerts the first of May as a part of the third annual Music Week.

The two extra attractions scheduled are Paul Whiteman and his orchestra, billed for the middle of October, and a matinée concert in December by John Philip Sousa and his band.

SHELBYVILLE BUSINESS MEN SPONSOR CIVIC BAND

Business Men of Indiana City Indorse Movement for Permanent Musical Organization

SHELBYVILLE, IND., July 25.—The proposed organization of a municipal band as a permanent institution in the city of Shelbyville was brought to the attention of the business men at a recent meeting of the Better Business Club. After the proposition had been explained and a discussion had been held, the members of the club voted unanimously to indorse the movement.

George M. Small, supervisor of music in the Shelbyville public schools, is the projector of the idea for a municipal band in this city. It was pointed out to the members of the Better Business Club that such organizations are maintained in many cities of the State and have proved successful in training young musicians, in fostering a better community spirit and in developing an appreciation for good music. The band would follow the system worked out for the music department of the public schools and would be organized the year around.

Under the plan explained, concerts would be given here throughout the summer and two public concerts would be given during the winter months each year. These would be for the public of the community without charge. It is estimated that the annual cost of maintaining the organization would be in the neighborhood of \$1,000. If the plan is put into operation the money will be raised by the business men of Shelbyville, and a request will be made that the city council appropriate a sum to help in meeting the expense.

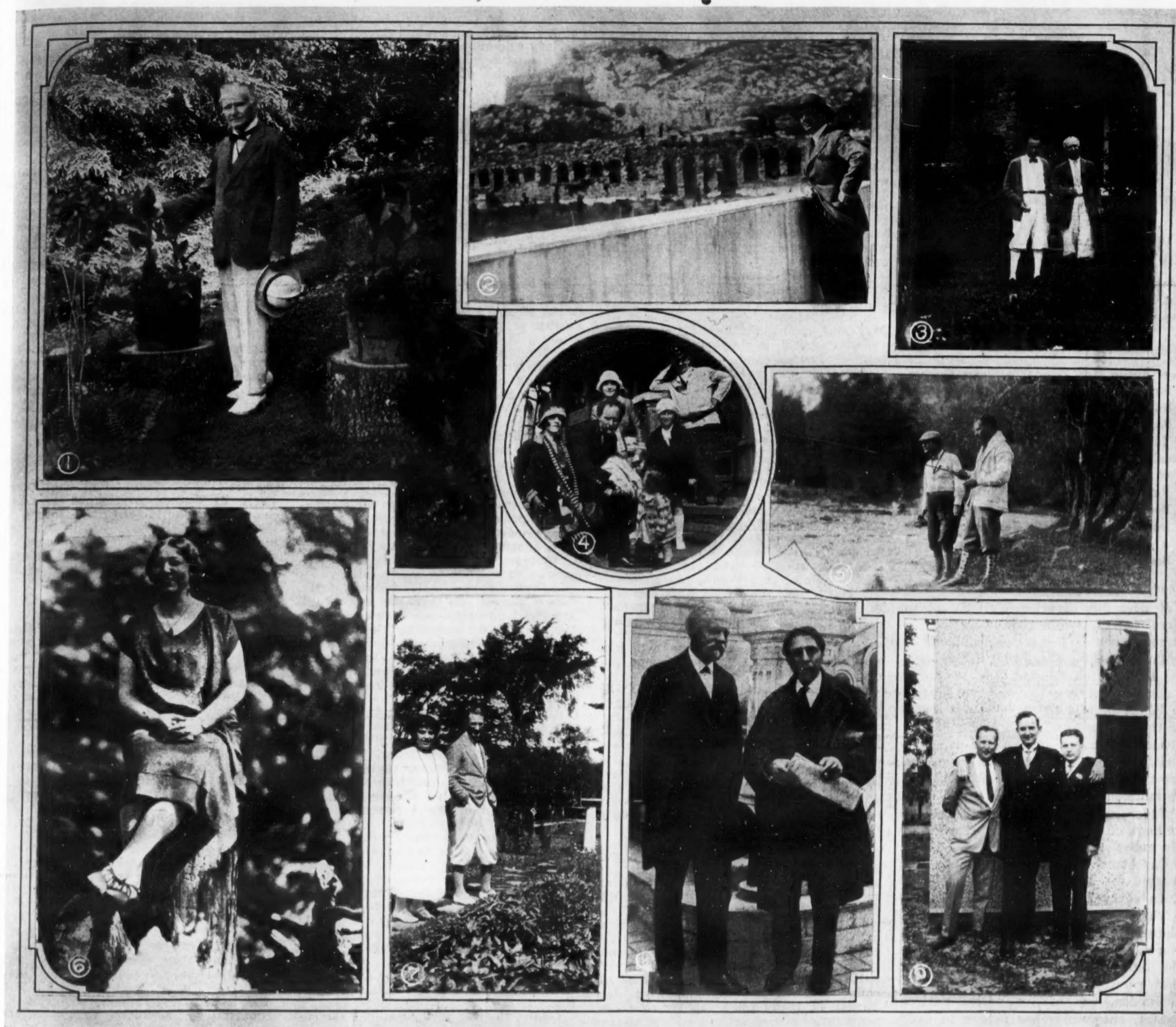
Indianapolis Books New Artist Series

INDIANAPOLIS, July 25.—Ona B. Talbot, concert manager, has announced a new series of three Thursday afternoon recitals in the new Columbia Club ballroom, next season. The artists who will appear are Clara Clemens, mezzo-soprano; Guy Maier, pianist; the Chernavsky Trio, Wanda Landowska, harpsichordist and pianist.

PAULINE SCHELLSCHMIDT.

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Tracing the Travel Routes of Nomadic Musicians



OFF-STAGE DAYS OF THE ARTISTS

1, Walter Damrosch, Conductor of the New York Symphony Orchestra, Takes a Stroll Through the Byways of His Summer Home in Bar Harbor, Me. 2, Jacques Thibaud, French Violinist, Is Seen Against a Classic Background in Athens. 3, Clarence Adler, Pianist, Is Idle for a Moment in Front of the Main House at Ka-Ren-Ni-O-Ke, Lake Placid, with Jacob D. Jais. 4, Jan Cherniavsky, Pianist of the Cherniavsky Trio, Is Pictured with His Wife and Children in London, Just Before the Trio Left for South Africa. 5, Fritz Reiner, Conductor of the Cincinnati Symphony, Goes Trout Fishing in Colorado. 6, Esther Dale, Soprano, Enjoys a Bit of California Climate Between Concerts. 7, Marjorie Meyer, Soprano, Looks Over Her Garden at Lake George with Frederic Persson, Her Accompanist. 8, Vincent D'Indy, French Composer, Is Seen with Alfred Cortot, Pianist, in Paris After the Latter Had Played Mr. D'Indy's Cevenol Symphony. 9, Edwin Swain, Baritone, Expresses His Gratitude to Ralph Hertz, His Manager, and His Accompanist, in Lewisburg, Pa.

MUSICIANS may be temperamental and even unreliable at times, but one thing at least is certain. Our artistic friends are all endowed with the same dependable gypsy spirit that sends them a-wandering each summer from pole to pole, from meridian to meridian. The only consolation is that their caravans invariably come to rest in these States when the musical fanfare is heard under the harvest moon, with the advent of Indian summer!

There is Jacques Thibaud, French violinist, whose Attic proclivities challenge those of Ernest Schelling. On his recent visit to Athens he picked up a fair amount of musical "ethos" to try upon his fiddle. Ajax and Agamemnon were soon deserted, however, for M. Thibaud thought better of a joint concert with Cortot and Casals in Paris at the National Opéra. This completed a season of 208 concerts and included appear-

ances in Greece, Roumania, Algiers, Morocco and Scandinavia besides all of the largest cities of Europe.

And speaking of Alfred Cortot, pianist, it was he who, in honor of Vincent D'Indy, the French composer, played the solo part of the latter's "Cévenole" Symphony at a meeting of the class in interpretation at the Normal School of Music in Paris recently. This course has been one of the most popular in France for some time—and no wonder, when a student can address himself to Ravel, D'Indy, Roussel, Dukas and others!

The Lure of Paris

Paris, the Conservatoire and France in general have again cast a spell upon Cortot and he will probably not return to America until the season after next. Nevertheless, he is still trying to find out who the generous lady in Boston is who presented him with a gift which proved to be an autographed Beethoven letter, dated 1825. Many other admirers have letters for him, dated just 100 years later!

There is one conductor who did not go to Europe this summer, but, instead, is spending his whole vacation at his

summer home in Bar Harbor, Me. Behold Walter Damrosch, in white ducks and a panama, amid the foliage on the terrace of his estate. Fontainebleau must needs go for once without its idol, especially this year when he has just finished his forty-year cycle as a conductor.

Three Knights Errant

And now we come to the three musical musketeers! The Cherniavsky Trio, after three years of adventurous travels throughout the world, recently announced that they would rest now for about half a year before giving any more concerts. The result was that they left for their villa in Surrey for a fortnight. Jan, the pianist, and Mischel, 'cellist, were absorbed in domestic life and Leo, the bachelor violinist, found a friend with whom he played tennis.

But two weeks were longer than they could bear! It is all very well to love one's wife and children and one's game of tennis, but the concert's the thing! Moreover, the Prince of Wales is not the only one to feel the lure of South Africa. And so they have donned their Moorish jellabas and set out for Cape Town where

they will start a season of fifty concerts, returning to England on Oct. 19 for a short tour before coming to America.

Another who has been playing troubadour from veldt to town is Esther Dale, soprano, whose concert tour of the Pacific Coast has taken her into many queer little towns besides all of the big cities. She promises some extraordinary adventure tales upon her return, but no wonder! One can see at a glance that her dimpled smile and jolly pose is not without provocation, for Miss Dale is one of "these charming people" who find delight in the outdoors.

There is no use trying to keep music away from the Adlers or the Adlers away from music! Their vacation consists of a series of midsummer musicales in their colony, Alderville, at Lake Placid. With Clarence Adler at the piano, Helen Adler singing and the Letz Quartet playing, there is never an un-musical moment at "Ka-ren-ni-o-ke," which means "The Place of Beautiful Song."

Marjorie Meyer, soprano, has discovered the trick of making roses bloom,

[Continued on page 16]

MEPHISTO'S MUSINGS



How Music Has Power to Draw Golden Streams into National Coffers—Annual Indoor Sport of Studio Teas Has Open Season—Patriotic Musicians and Other Tongues—When Importers Bring Musical Apples with Foreign Labels—Trials of the Tympani Player Outlined in Pathetic Style—How Counting May Become a Habit; or, the Kettle-Drummer Who Missed His Beer—All About a New Invention to Remove Vocal Barks

Dear MUSICAL AMERICA:

It does not surprise Wall Street to learn that the recent visit of Nurmi, the famous sprinter, has brought millions of dollars into the coffers of his native land, the Republic of Finland.

Besides the easy sale of \$40,000,000 in bonds in this country, as the result of the unusual and favorable publicity given to Finland during the runner's visit, the new republic has gained a prestige here which cannot be estimated in mere money.

Paderewski's art has directly poured millions of dollars into the treasury of his native Poland.

Casablanca, the chess wizard, has increased the prestige of the Republic of Cuba everywhere.

The feats of Amundsen, the Arctic explorer, increases our admiration for Norway and thus favorably influences the international financial standing of that country.

Sweden, one of the wisest nations extant, encourages her artists to sally forth to other lands and keep the good name of Sweden before the world.

The extent of the musical propaganda fanned by France and the old Germany is known to every musician.

Soviet Russia is using music and the arts in general as a wedge for worldwide recognition.

In our own country there are a number of orchestras and other musical organizations founded for the express purpose of prestige-building.

I could name at least one city whose most expensive artistic undertaking is underwritten by financiers who are keenly interested in the municipal bonds of the community.

Think of Detroit—Henry Ford, the Detroit Symphony and Gabrilowitsch; Chicago—marvelously active musical institutions, Wrigley, Stock, and the Civic Opera.

As you recite the names of Cleveland, Cincinnati, Los Angeles, San Francisco, Hollywood, Minneapolis, St. Louis, Atlanta, Philadelphia, Boston, some musical connection immediately suggests itself to your mind.

The prestige-building power of music is mighty.

Nations have harnessed its gigantic force; individuals have used it for good and glorious purposes; communities have made it serve the cause of better citizenship; ministers of all creeds recognize its peculiarly close relationship to religion.

Music is becoming understood by the so-called practical people. Even a utili-

tarian can sense the limitless inspirational influence of music. I suppose some far-sighted Neolithic king-god discovered this important truth in his day.

The modern world is only beginning to exploit the material side of music.

* * *

Those over-worked, sorely-tried men, the music critics, invariably flee for the open spaces the moment the season relaxes.

While the last recitalist of the season is taking her final bow in Town or Aeolian Hall the critic is already on the train, speeding for the sea or woods.

One or two reviewers linger in New York, but for the most part the city editors are obliged to give their musical assignments to the ambitious youngsters in the newsroom or an owl on the "lobster shift."

Theoretically the music season ends when the last critic leaps on the train or steamer.

Actually, the harmonious proceedings are dragged out all through the hot months.

Studio recitals begin at the end of May and endure through June.

Every critic is importuned by his teacher friends and acquaintances to attend these glorious affairs; if he does not appear and sit through a three-hour program of aspiring and perspiring young Bauers, Kreislers and Carusos with rapture and joy written on his handsome face, he is likely to be regarded forever with scorn and contumely.

The invariable form of invitation runs this way: "I suppose you have a hundred invitations to attend pupils' recitals, but do, dear Mr. Blank, come to this one! I so want you to hear my most wonderful pupil, little Willie Whispel, who is far more talented than Hofmann was at the same age. Won't you give me the benefit of your help and counsel? My car will call for you at eight o'clock."

In a moment of weakness a very young critic might succumb.

If he does, woe to the teacher who has deluded herself into the belief that the reviewer's presence is necessary!

Forever and a day that critic will nourish an unquenchable grudge against that teacher.

Her pupils might outrank the greatest. No matter; the critic will only remember one vicious evening when he was imprisoned in a certain studio and forced to sit through a three-hour program and a one-hour reception, with grape lemonade and tripe sandwiches as the only refuge.

* * *

On the other hand, I know of several assistant critics who have a mania for attending such functions. They count their days happiest when then can flit from one studio tea to another. Tea-time past, they eagerly fly to the scene of other slaughter. Pupils' recitals, commencements, class demonstrations, receptions and the like.

He consumes enormous quantities of coffee and caviar, and lo, next day he will be ready for a similar round of orgy.

These hedonists thrive on this routine; they seem to be built constitutionally to undergo the life.

In the same company I find a number of musicians, mostly young, who seem to believe this kind of social whirl will prove helpful to their careers.

I have in mind one composer, not born in this country, who adorns from six to sixty social functions a week. His dashing manners and pulsating personality never fail to attract attention. His hostess invariably puts him down on her preferred list. He dances perfectly, talks brilliantly and even plays well. He always speaks vaguely of a big opus and, when sufficiently persuaded, will play excerpts.

Of course, this drawing-room ornament has never progressed very far with his music; his social duties will not permit. And he is quite typical of the youngsters and oldsters who imagine this friveling "helps their careers."

Music is an autocratic taskmaster and has small use for the time-squanderer. I do not mean that an artist should be a misanthropic fellow who avoids a normal amount of contact with his fellow creatures; Timon of this stripe cannot prosper; inverted vision restricts their art and checks artistic growth.

But I do sorrow when I see the younger ones of more than average intelligence wasting their time in futile "career-building."

* * *

"After all my intensive study of the French language," writes a musician now in Paris, "I find that Paris no

longer uses this tongue. Everywhere it is either English or Swedish for the Americans, and the Swedes have descended on Paris in hordes."

Not in the French opera houses, though.

Woe to the foreign singer who does not use French purely and fluently!

Every rôle must be restudied and sung in the language of France.

The impulse of Americans is to say "Excellent! Singers should learn their rôles in the language of the country in which they sing."

This argument is sound, but we should not go too far. We must always encourage international opera, in all countries. As it is, the Metropolitan and the Chicago companies are the only international opera companies. Italians sing in Italian, French sing in French, Germans sing in German—and the Americans sing in all tongues—except their own.

* * *

The France-for-the-French attitude in opera has not improved the artistic status of opera in Paris one whit. The French people, of course, have nothing to do with it, but it is an open secret that foreign artists complain bitterly at the "discrimination" against them.

I think the simple truth is that operatic engagements are so few these days in France that the French managers deem it patriotic to hand out rôles only to their own compatriots. Patriotism, you know, is always cruel—when you happen to belong to the other nationality. Germans naturally give first call to their own artists; Italy follows her practice of welcoming all nationalities, providing the singers are willing to meet the customary conditions.

On another occasion I may discuss the present status of foreign musical criticism as it applies to these artists.

Instead of ruthlessly following Mr. Ford's suggestion that the use of all languages be prohibited here except our own, I think we should set the world an example by observing a decent tolerance. We shall continue to welcome artists who sing in their own languages and we shall insist they receive fair treatment.

Also, we shall also insist that American singers be fairly treated and that they shall not be discriminated against.

Furthermore, there is no reason on earth why certain operas cannot be sung in English and by American singers.

I hear ninety-nine different reasons why such a procedure is impossible—and every reason is a poor one.

As I write, a notice appears in the papers telling of a vast shipment here of apples from Australia.

Excellent; but why in the world should apples be shipped here, to this great apple-growing country?

Vast shipments of mediocre artists, not from Australia (which produces fine singers) but from everywhere, arrive every week.

And for the most part the artists here suffer on account of the unfair competition.

Oddly, the mediocre outlander receives the most encouragement from the people who are most vocal in nationalistic utterances.

These naïve souls have strewn the path of the worthy artist with thorns, for they insist on only one artistic consideration, and that is the artist they pay to hear must have a substantial foreign name.

This snobbishness, born of innocence and false exploitation, has made it difficult for some splendid artists to obtain a proper foothold.

The musical world is made up of hundreds and hundreds of worthwhile artists, not merely a handful of pampered stars, as some misguided authorities would insist.

The stars are vital to the profession; without the lure of dazzling names the public's interest would lag.

But no community can subsist entirely on a diet of celebrities.

And the sooner this idea is rammed through the heads of certain persons the sooner we shall forge ahead rapidly as a nation of real music-lovers, not mere blind worshippers of names.

* * *

Mr. Frank Sullivan, columnist de luxe of the New York *World* (foremost fire-eating Democratic partisan daily) wrote some cruel things about the player of kettle-drums. A correspondent, Mr. Markey, hurls Mr. Sullivan's words back in his teeth, just like this—it is too good not to reproduce:

"The tympani player is born and not made. Perseverance may make a good trombone player, if there is any such

thing as a good trombone player, because he can just practice and practice until the neighbors lynch him or he becomes proficient. But the tympani man has to be born with his precise sense of rhythm and his perfect ear for pitch."

"You've noticed, no doubt, that in the ordinary orchestra the tympani man has three or four drums. Yet his score frequently calls for seven or eight tones, in rather rapid succession. So, what? He simply has to change the tone of his drums, very quickly, under the most trying conditions.

"Example 1. He is playing tympani part in Drzynkewski's 'Letter to a Pretty Lady.' And he announces the love theme with A, B-flat, B-flat, B, C-sharp. Having four drums, he may tune them in rotation: A, B-flat, B-flat, B, C-sharp. Well enough. But instantly thereafter he has to announce the where-were-you-last-night theme, with A, B-sharp, B-sharp, F, and G-flat.

"And that means that three of his drums have to be changed, say, in twenty-six seconds. That might be easy enough if he were in a quiet room, with a piano to give him the pitch. But no. At his immediate left, two harp players are strumming glissandos. In front, the string choirs are singing a fugue, interrupted at intervals by squeals from the oboe and triumphant codas from the horns. Can you imagine anything more perfectly calculated to keep him from finding his new pitch?

"Yet, you'll see him bend over his drums, tightening screws here and there and tapping lightly with his stick—picking his true tones out of all that hurly-burly of sound, and, when his part comes, cracking down right square in the middle of the beat—to the everlasting happiness of the conductor and the audience, who would know it if he were a thirty-second of a second out of the way.

* * *

"Which reminds me of a story they tell about Paganini, or was it Mengelberg, or Tchaikovsky? Anyway, here's the story:

"The conductor was rehearsing for a new work, and came to the tympani part.

"'Do you count your rests?' asked the conductor, only he spoke in Polish.

"'Invariably,' said the tympani, who was a good one.

"'Then start at the very beginning of your score,' said the conductor, speaking now in Flemish, 'and be sure to count every measure until you are to play.'

"Whereupon the Tympani began counting—under his breath—

"'One-and-two-and-three-and-four'

"The conductor turned away and disappeared. One by one of the other ninety-three musicians drifted out after him. And ten minutes later the whole orchestra, with the exception of Tympani, was sousing beer at the corner saloon. Forty minutes later (it was a symphony they were rehearsing) they straggled back, resuming their seats, while the conductor picked up his baton and looked at Tympani, who was still counting, in a husky voice—'one-and-two-and-three-and-four.'

* * *

"Suddenly a light glowed in Tympani's eyes. He came to the very last measure of the piece, and with a frenzied cry, lifted his stick and came down—Wham! The music was over. And he had counted rests for 572 measures before coming to one where he could wallop the old sheepskin.

"So the next time you watch a rehearsal, or hear them play a 'first time in America,' watch Tympani's lips and the agony on his face as he counts rests. Then you'll know what might happen if he'd miss a measure, or get his count balled up—and you'll stop making fun of my little friends. Tomorrow we take up the loud bassoon."

"Over our dead body you will," remarks Mr. Sullivan.

* * *

At their convention in Portland, Ore., veterinarians demonstrated that it is actually possible to remove the bark of a dog and the bleat of a sheep, harmlessly and painlessly.

If these gentlemen can be induced to apply their art to the untrained male voice, a program by a volunteer choir or a Männerchor might be made endurable, says your

* * *

McPherson



WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Première of Roussel's "La Naissance de la Lyre" At Opéra Reveals Curious Artistic Mélange

PARIS, July 11.—"La Naissance de la Lyre," a new work by Albert Roussel on the book of Theodore Reinach, and called for want of a more specific name a "lyric tale," had its première at the Opéra on July 1. The story is the classic one. *Apollo* laments that someone has stolen his cattle and promises *Silene* a rich reward if he finds the thief. *Silene*, assisted by his sons, the *Satyrs*, discovers the lost flock in a secret grotto where *Kyllene* watches over the infant *Hermes*, son of *Zeus* and *Maia* and half-brother of *Apollo*. When *Apollo*, infuriated, wishes to punish the young offender, *Hermes* begs to play a melody to him on an instrument he has just invented. *Apollo* listens amazed, entranced, and finally gives *Hermes* the



Sketch from "Comœdia"

Jeanne Delvair, Actress of the Comédie Française, Who Took the Part of "Kyllene" in "La Naissance de la Lyre"

cattle in exchange for his lyre. While the reconciliation takes place, *Silene* and *Satyrs* sing and dance and divide the treasure among the nymphs. Thus it was that *Apollo* became the god of music.

The legend is very old. The Persians knew it, and Homer is rumored to have been the author of a poem on the incident. A contemporary of Sappho, Alceus, also used the myth, but the text was lost. At last, in the fifth century Sophocles wrote a drama on the subject, which was discovered by Hunt in 1912 among some Egyptian papyri. Reinach translated it into French and decided to adapt the tale to the modern stage. Then Roussel became interested, added a musical score, and in this form the story finally reached the public.

A Polyglot Work

The oddness of the work is that it is neither opera nor ballet, nor yet a mixture of both. It combines speech unaccompanied by music, declamation with orchestral support, and singing. Dancing is also an important unit in the whole, and the ballet not only dances but sings. This innovation of a dancing chorus or singing ballet, whichever one wants to call it, was amazingly successful, despite the technical problem it must have presented to the management.

Musically, "La Naissance de la Lyre" is divided into two parts. The first half, before the invention of the lyre, symbolizes the state of a world without art by a score chaotic rhythmically, crude melodically. The latter half, opening with the first strains of the newly created instrument, is of a high lyric inspiration and reflects the radiance and serenity of life influenced by the new Muse.

Some find the latest work of the composer of "Pâdmavati," "Evocations" and "Le Festin de l'Araignée" not in Roussel's best vein. They say he has sacrificed aestheticism to historical authenticity and abandoned the traditional

Hellenic "sweetness and light" in favor of a modernism possibly more ephemeral. Others claim, however, and with more justification, that this "lyric tale" is another proof of Roussel's varied genius. Its condensation of style and disciplined score tell the story with a minimum of strain and a maximum of effect.

The part of *Apollo* was sung by Rambaud and that of the young *Hermes* by Mlle. Denya. The nymph *Kyllene*, a speaking part only, was taken by Jeanne Delvair of the Comédie Française. The choreography was in the hands of Mme. Nijinska, whose nymphs and satyrs sported and danced in a manner reminiscent of Fokine's *Daphnis* and Nijinsky's *Faun*. The orchestra was conducted by Philippe Gaubert.

On the same program were two ballets, including "Une Nuit Ensorcelée," based on music of Chopin and telling the familiar dance tale of dolls who come to life.

Opéra-Comique Names Novelties

The new directors of the Opéra-Comique will take up their posts Oct. 15. Meanwhile they have announced their plans for the next two seasons. The old works which have done so much to establish the prestige and make up the tradition of the Opéra-Comique will be kept, of course. Other classic operas not recently given, such as "Figaro," will be restored, and those works of the modern school which merit the attention of the public will be produced.

In the course of next season Alfred Bruneau's "La Rêve," Xavier Leroux's "Le Chemineau," Messager's "Fortunio" and "Le Mariage de Télemac" of Claude Terrasse will be heard. However, in offering works which have in the past not met with popular support, Messrs. Masson and Ricou will by no means neglect those operas for which the public has always displayed a decided preference.

The new management also hopes to offer young French musicians the opportunity of hearings. It states that the operas need not be tragic in accordance with the old tradition in which the lyric drama depends upon murder, suicide or crime for its plot. On the contrary, the Opéra-Comique wishes to encourage the resurrection of the comic spirit, so long dead, in music.

For the next two seasons the following modern French works are promised: "Le Jouer de Viole," by Raoul Laparra (new); "Scemo," by Alfred Bachelet; "L'Enfant et les Sortilèges," by Ravel; "La Tisseuse d'Orties," Gustave Doret (new); "La Boîte à Joujoux," ballet by Debussy; "Sophie Arnould," Gabriel Pierné (new); "Le Roi Dagobert," Marcel Samuel-Rousseau (new); "Cantegrel," Roger Ducasse (new); "Le Poirier de Misère," Marcel Delannoy (new).

Foreign Operas

In addition to these French works, operas of foreign composers, both classic and modern, are promised. The "Bartered Bride" of Smetana and an all-De Falla evening are already announced. The latter program will include "La Vie Brève," "Les Tréteaux de Maître Pierre" and the ballet "L'Amour Sorcier."



Sketch from "Le Menestrel"

Albert Roussel, Composer of "La Naissance de la Lyre" as Seen by the French Caricaturist, Etlin

Another innovation by the new management is the announcement of matinée concerts every Saturday afternoon, each devoted to the music of a single com-

poser. Young as well as old composers will be represented on these programs. The first two afternoons will be devoted to the musical memory of Debussy and Fauré.

Americans Win Favor

Two Americans have recently won favor in Paris. The first, Madeline Keltie of Boston, who has been singing in various opera houses of the Continent, made her débüt in "Madama Butterly" at the Opéra-Comique with much success on June 26. The soprano repeated her triumph in "La Tosca" a week later.

Mary Lewis, formerly of the "Follies" and lately of the "Merry Widow" here, gave a song recital at which she displayed real concert ability as well as her charming presence. Her diction in French, English and Italian was good, her voice light and supple and her personality always delightful.

An interesting experiment has been the recitals, called "Concerts-Express," which Georgette Leblanc has been giving at the Théâtre du Colisée. These recitals, an hour long each, follow one another and thus allow the audience to walk in at any time, as at the motion pictures, and hear a whole program. Mme. Leblanc has specialized for these concerts in the modernists of music and poetry.

Isa Kremer is another disease well known in America who has just been heard in Paris with success.

Gives New Music

The management of the Concerts Colonne, under the direction of Gabriel Pierné, has announced that in the course of the season 1924-25 it has performed eighteen novelties of French composers: Louis Aubert, "Dryade"; H. Büsser, "Quatre Mélodies de Fauré"; Cante-loue, "Chants d'Auvergne"; Caplet, "Le Miroir de Jésus"; Debussy, "Khamma"; Fanelli, "Mors"; Pierre Kunc, Prelude to "Les Cosaques" of L. Tolstoi; Silvio Lazzari, "Deux Mélodies"; Fernand Le Borne, "Ouverture Dramatique"; Main-gueneau, "L'Amour de Krishna"; Pierné, "La Cidrerie"; Philip, "Madrigal: Poème des Brises"; Ravel, "Tzigane"; Rabaud, "Première Suite Anglaise"; Reichelt, "Nuit d'Asie"; Ropartz, "Oedipe à Colone"; Florent Schmitt, "Légende et Scherzo"; Samazeuilh, "Nuit."

First performances of foreign works included Ernest Bloch's Suite for violin and orchestra, Carneyro's "Prélude, Choral et Fugue," Lamote de Grignon's "Andalouise," Marsick's "Tableaux Grecs," Stravinsky's "Chant du Rossignol," Levidis' "Trois Roubayyats Persans."

Announce Outline of London "Prom" Concert Season

LONDON, July 14.—Messrs. Chappell and Company announce that the thirty-first season of the Promenade Concerts will open on Saturday, Aug. 8, at Queen's Hall, and run the usual course of ten weeks, terminating on Saturday, Oct. 17. As in former years, the concerts will be conducted throughout by Sir Henry J. Wood.

The familiar general outlines of the program are now more or less consecrated by tradition, but each season brings some carefully considered modifications in the established scheme.

The Monday Wagner programs do not of course admit of much alteration. Tuesdays are now devoted to the earlier classical masters: Haydn, Handel and Mozart, especially the latter, his symphonies, divertimenti and serenades being all drawn upon. On Wednesday evenings a symphony has been a customary part of the plan; this year symphony evenings will alternate with strictly classical programs in which the music of Sebastian Bach—vocal and instrumental—will predominate. It seems that the good seed, so long and persistently sown by Sir Henry J. Wood is now bearing fruit, and that the appreciation of the public warrants this predominance of Bach's music. The symphonies which occur on alternate Wednesdays are: Brahms (No. 2 in D), Schubert (No. 7 in C), Tchaikovsky (the

"Pathetic"), Dvorak (the "New World"), César Franck (D Minor). Thursday's programs strike a more modern note and invariably contain a work, new, or at least unfamiliar to these concerts. But undoubtedly the great attraction will be the appearance of the English Singers who, from Sept. 3 to the end of the season may be heard every Thursday evening at the Proms. Fridays keep their usual classical character.

This year, however, the Beethoven Symphonies will revert to chronological order, balanced to some extent by the Concertos paired with them—the Symphony No. 1 in C being coupled with the "Emperor" Concerto—and so on. The Saturday programs remain "popular," but a new feature will be the introduction of organ solos, for which the services of a series of well-known organists have been specially secured.

The novelty list contains eighteen works—nine by British and nine by foreign composers. The native works will be as follows:

New suite, "Saint Joan," John Foulds (first concert performance); tone poem, "Dunluce," Dr. Norman Hay; (a) Prelude, "The Shrine in the Wood," (b) Symphonic March, "The Sun God," Howard Carr; three pieces for strings, Fantasie, Galliard, Pavane, by Orlando Gibbons; new orchestral suite, Dr. George Dyson; "Harlequin and Columbine" (an orchestral study), Philip Sainton; Concert Overture "Twelfth Night," Hubert J. Hales; (a) Idyll for Strings and Orchestra, and (b) Roman-

tic Piece for Flute, Solo, and Strings, Susan Spain-Dunk; Prelude, Professor John B. McEwen.

American Work Scheduled

These are all first productions. Novelties from abroad include: "Through the Looking Glass," Deems Taylor; "The Ballad of Reading Gaol," for orchestra, Jacques Ibert; new Dance Suite, Bela Bartok—a work which made a very favorable impression at the International Musical Festival in May last; Suite, "The Birthday of the Infanta," Schreker; three Preludes, Palestrina, Hans Pfitzner; Variations on a Russian Folk-song, Paul Graener; Suite, "The Romance of a Mummy," Tcherepnin; Suite, "Aschenputtel," Op. 33, Eugene d'Albert; Poème Symphonique, "Mirages," Camille Kufferath. All these works will be given for the first time in England, and the "Pacific 231," of Honegger, will be given for the first time at these concerts.

Besides the above, there are a number of additions to the classical repertory of the Orchestra, drawn chiefly from the works of Haydn, Handel, and Mozart.

Elmendorff Succeeds Heger at Munich Opera

BERLIN, July 5.—Karl Elmendorff of Aachen has been chosen to succeed Robert Heger as conductor of the Munich Opera. Heger is going to Vienna.

JOSEPH SCHWARZ

TRIUMPHANT DEBUT AT COVENT GARDEN, LONDON, JULY 6

SCHWARZ AT COVENT GARDEN

As to Rigoletto himself, it is long since so vivid and feeling a representation of the rôle has been seen at Covent Garden. A Rigoletto with so exquisite a mezza voce, the full being of prodigious size, is a veritable joy to hear. MR. SCHWARZ easily and from the first explained his great reputation, for he is a fine artist. *His was a rare first appearance at Covent Garden.*

—*Daily Telegraph*, July 7.

SCHWARZ THRILLED EVEN THE MOST HARDENED OPERA-GOERS

A mighty fine singer was heard as Rigoletto last night. His success was remarkable and well deserved. He has a voice of remarkable beauty and immense power and he sings with a rare gift of expressing every varying shade of emotion. In the scenes with the courtiers he thrilled even the most hardened opera-goers.

—*Daily News*, July 7.

GREAT IN THE GRIM PART OF VICTOR HUGO'S BUFOON

A mighty fine singer was heard as Rigoletto last night at Covent Garden—the new baritone, JOSEPH SCHWARZ, who comes to us from Riga (Latvia) by way of Berlin and New York. His voice is of a dark rich bass-baritone type, magnificently ample, and he is a fine dramatic artist. He had a serious grip of the grim part of Victor Hugo's buffoon. He was something really Chaliapin-esque. Some day he must sing other parts here. *No other Covent Garden Rigoletto of these years has been so big a tragic figure.* Instead of leaving as usual after the quartette, the audience stopped to see his passion in the scene of Gilda's death—and were rewarded.

—*Daily Mail*, July 7.

SCHWARZ AT COVENT GARDEN

The last opera to be added to the repertory in this short season was "Rigoletto," and one of the most interesting productions of the Italian season by MR. JOSEPH SCHWARZ'S dramatic performance in the name part.

—*The Times*, July 7.

JOSEPH SCHWARZ A MIGHTY BARITONE

JOSEPH SCHWARZ, who appeared in the title rôle, is a mighty baritone with power, glorious quality and a full knowledge of acting.

—*Daily Sketch*, July 7.



JOSEPH SCHWARZ as RIGOLETTO

JOSEPH SCHWARZ AS RIGOLETTO

The Rigoletto of JOSEPH SCHWARZ was a fine interpretation of one of the most effective baritone rôles in Italian opera—a sympathetic singer with a style that is so easy that at first one hardly appreciates the art behind it.

—*Morning Post*, July 7.

SCHWARZ AN INSTANT SUCCESS AT COVENT GARDEN

There was a new Rigoletto, MR. JOSEPH SCHWARZ, who was an instant success, and is in some respects the finest singer we have heard at Covent Garden this season. By sheer pathos and dignity he managed to overcome the absurdity of the conspiracy scene, and he sang throughout superbly.

—*Evening Standard*, July 7.

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Causation, Not Effect, Is Hypothesis on Which Art of Singing Rests, Declares Yeatman Griffith

THE accompanying article on Yeatman Griffith is the second in a series of articles, written at the request of MUSICAL AMERICA, by Marjory M. Fisher, on the work of various prominent teachers in their master classes on the Pacific Coast.

San Francisco, July 22.

"I HAVE been teaching voice for twenty years or more, and I thought I was a good singing teacher—others have thought so, too—but you have knocked all the conceit out of me, and I am sitting humbly at your feet."

Such was the astonishing confession that greeted the ears of a visitor to the Yeatman Griffith master class during the first week of the session.

Mr. Griffith's reply was quite as characteristic of him as the spontaneous tribute had been representative of the attitude of the class as a whole.

"I never say a teacher is wrong," he continued. "I take you where I find you and lead you toward perfection. I am always grateful for every step taken in the development of a voice."

"A teacher is one who removes all obstacles between the student and his subject, and this is as possible with the building of a voice as in any other subject; but causation, not effect, is the fundamental basis upon which we must work."

Mr. Griffith tells the story of a young lady in New York who said to her father: "I don't know whether or not I want to study with Yeatman Griffith. He teaches one to sing with his vocal cords." To which the father replied: "Well, what on earth do you expect to sing with?" And to this Mr. Griffith adds: "I defy any of you to produce a tone without your vocal cords!"

"Go back mentally to the beginning of a tone. It always starts at the same place and with the same thing—namely,



The Yeatman Griffiths and Party at Stanford University, Cal. In the Group Are: Warren D. Allen, Organist; Mr. Griffith; Mrs. Griffith; Lenore Griffith; Imogene Peay, Accompanist; Mrs. Hopkins, Secretary; Mrs. Warren D. Allen

the vocal instrument. And the vocal instrument consists of the vocal cords and the breath. The voice can be played as beautifully as the violin or any other instrument, but it can only be done with the breath and the vocal cords."

Mr. Griffith asserts that there is no such thing as "tone placing." "How can you take a tone away from where it starts?" he says. "If the start is correct, it will go forth freely and beautifully. If one thoroughly understands causation, he is in possession of the facts relative to the production of tone, and can build the voice from infancy to its highest stage of perfection. This principle, when applied, will correct every vocal fault, and eliminate the confusion associated with the development of the voice when it is approached from the standpoint of 'tone placing' with its endless chain of discussions, investigations, disagreements and failures."

Yeatman Griffith is no mere theorist.

He demonstrates his theories and offers proof of his every contention.

A soprano in the class was called to the platform. She was wearing both hat and coat. "May I ask that you prepare yourself as if you were about to face the public, and remove your hat?" "And is your coat heavy?" She took the hint and also removed her wrap, resisting any temptation to ask the relationship of hats and wraps to vocal cords.

She was asked to sing some scales. Her voice broke or "jumped" in a certain place.

"Now what jumps?" asks the teacher. "Is it the tone? Can I tell her not to let the tone jump? No! I must tell her to watch her intake and control the breath so as not to lose her support." This the young lady accomplished in a short space of time and won the plaudits of the class.

A newcomer to the class is invited to sing. He sings a sacred song in a voice

and aisles were totally obliterated by the vast audiences. The silence which filled the huge amphitheater attested to the seriousness and attention with which the hearers received what has come to be an annual Stadium event.

With the exception of Irene Wilder, contralto, who filled the place occupied last season by Helena Marsh, the performers in the main were those who held forth a year ago. Orchestra and conductor were the same; the Oratorio Society and the Schola Cantorum again composed the chorus; and the soloists, beside Miss Wilder, were Ruth Rodgers, soprano; Charles Stratton, tenor, and Fraser Gange, baritone. All were conspicuously successful.

The performance had much to commend it. Perhaps Mr. van Hoogstraten lingered too long over the Adagio, and perhaps the first entrance of the "Ode" theme by the cellos lost some of its dignity because of an excessive tempo. On the other hand, the first two movements were convincingly interpreted and the chorus was adeptly handled.

The work, moreover, gained in stature immeasurably in contrast with the Third "Leonore" Overture, upon which Mr. van Hoogstraten lavished much care.

The Scherzo of the Symphony was exceedingly well played and because Mr. van Hoogstraten took Beethoven at his word and performed it *molto vivace* it did seem half the length that it really is.

With the beginning of the chorale the performance reached its highest flights. The chorus met with much greater success than is usual in performances of this work. Its attacks were good and on pitch.

An incident of the second performance was a mishap which caused the lights to go out just before the choral hymn. The leader stopped the orchestra, and the audience waited patiently for some ten minutes while the lighting was repaired. The conductor took up the work where it had been interrupted. He was warmly applauded at the close.

Straussiana

There are some composers who emerge from a program devoted entirely to their music with flying colors. Monday's list

of beautiful quality, but uncertain in its production.

"Take a breath for me, please, and breathe as you smell. Do you feel the action of the diaphragm?" And by applying his principle of voice building, Mr. Griffith soon had the young man singing the same song with a firm and steady tone. Then, approaching the text through speech, the singer was taught to deliver the message and to do so without distorting the natural accents of the words in giving them vocal utterance, as was the original tendency. "Shepherd" was no longer "shep-PURRED" and other syllables and phrases took their rightful place in relation to the whole.

"You must sell your words. Vaudeville performers who can't produce a musical tone are getting big salaries simply because they get the story over—and that is what the audience pays to hear. If a song means something to you, it will mean something to us. If it is just notes to you, it will mean nothing to you or anyone else. Singing is 75 per cent speaking and 20 per cent climaxes," he asserted.

A teacher in the class asks to have a demonstration of the attack on the upper notes. A young lady who has had difficulty in this respect is called to the piano.

"Now what are you going to attack?" asks the teacher. "The tone?—No?—What then?—The vocal instrument! yes! Now then, go ahead." The young singer accomplished the feat with ease.

"You couldn't have done that a couple weeks ago, could you?"

"No, I could not," the singer replied.

"Does it seem perfectly simple, now?"

"Yes, it does."

A member of the class spoke up, "The development in that voice is simply phenomenal."

"Oh, I am so glad to hear you say that," said the singer, "I can't hear my own progress, yet!"

"No, but you can feel it, can't you," the hearer suggested.

"Oh, yes! I can feel it—and I know I'll hear it soon. I am so glad others can hear it now!"

"You must understand the fundamental principles," Mr. Griffith continued. "Singing is a normal effort. It is not effortless, neither is it the physical struggle we often witness. The proof of simple facts sometimes means the difference between success and failure."

MARJORY M. FISHER.

proved conclusively that Richard Strauss is not one of these musical aristocrats, although Mr. van Hoogstraten did his utmost to justify the idea.

Only "Till Eulenspiegel" retains the thrill of its first hearing. It, of all Strauss, bears least the stamp of the musical manufacturer of the technician who uses his knowledge solely for virtuoso purposes. The fascinating instrumentation of "Till" is secondary to its marvelous atmosphere of medieval roguery.

"Heldenleben" again impressed one with the fact that it is fully twenty minutes too long for its content. The great battle scene, however, stood out as a truly fine bit of inspiration, as did the excellent counterpoint of the first movement. Hans Lange gave a good account of himself in the violin solo.

Prolifexy is also the fault of the Sere-nade for Wind Instruments, in which early work Wagnerian influences are easily discernible. It was played with exquisite tonal balance and brought forth rounds of applause for the skillful performers.

Mr. van Hoogstraten's tempo for "Sa-lome's Dance" somewhat interfered with the enjoyment of the audience, which composed a sort of collective Herod and did not evince much interest even at the removal of what seemed the fourteenth or fifteenth veil!

The bourgeois Love Scene from "Feuersnot," which is not even orches-trally interesting, rounded out the pro-gram.

Tchaikovsky and Schubert

Tchaikovsky's "Romeo and Juliet" Overture-Fantasy was the hero of Tues-day night's program, given in the Great Hall of City College in substitution for the Beethoven program which the inclem-ent weather did not permit. Although abominable acoustics often caused weird sounds, Mr. van Hoogstraten succeeded remarkably well in creating a mood that was in keeping with the trials of the Montagues and Capulets.

[Continued on page 14]

Sokoloff Makes Bow with Philharmonic as Guest in N. Y. Series at Stadium

[Continued from page 1]

Mr. Sokoloff had a new problem to face in adapting himself to the acoustics of the outdoors. He can be a dynamic leader when he chooses. His big form loomed large on the rostrum, and, though he allowed the players to draw out to the full the melodic strands and give full play to the color of the various works, his insistence on rigid rhythmic accent was evident, notably in Wagner's "Ride of the Valkyries."

Opening his somewhat familiar list with Dvorak's "Carnival" Overture, the visitor built up a climax of forceful appeal. His work throughout was marked by enthusiasm. The clangor of brass and percussion that marked the spirited finale of the work drew a spontaneous burst of applause from the stands.

Strauss' "Don Juan," also chosen by Mr. van Hoogstraten for his first concert, provided a colorful second number.

Markedly individual was Mr. Sokoloff's treatment of the close. He guided the work to a powerful climactic paean, and in the final bars the gruesome palpitation of the strings constituted a nerve-racking experience as he read it.

After the "Valkyrie" excerpt there was repeated applause. The conductor was called out several times, waved the credit to the men, and finally led as an encore the Introduction to Act III from "Lohengrin."

The second half of the program brought the "Scheherazade" Suite of Rimsky-Korsakoff, with its discoursing solo violin, played persuasively by Hans Lange. The work, with its sensuous color and marvels of instrumentation, is a secure popular favorite. The conductor guided his men genially through the sea-path of Sinbad's ship. There were moments when his long right arm moved forward forcefully to emphasize some point, and the effect on the players was

galvanic. The orchestral tone was rich and full for the most part. There was the greatest popular outburst of applause after this number.

As a concluding work, Sibelius' "Finlandia," with its northland gales, had an exposition of telling force. The program was not one in which the conductor could measure his full stature, and subsequent lists of the week, including such novelties as Scriabin's "Poème d'Extase" and the Stravinsky "Firebird," will probably allow the Slav leader's proclivities further play. He was hampered also by a cramp in the right arm and had to lead the last numbers *sans bâton*.

Between the halves of the program and afterward, the guest conductor received the congratulations of many persons in the quarters back of the stand.

Mr. Sokoloff's final Stadium concert will take place on Sunday evening, Aug. 2. Rudolph Ganz will lead the programs for the week of Aug. 3, and Fritz Reiner will appear as guest conductor for the week of Aug. 10. Mr. van Hoogstraten will conclude the series. R. M. K.

"Ninth" Impresses

Novelties of the week, with the exception of the "Choral" Symphony, led by Mr. van Hoogstraten, included two American works, Charles T. Griffes' "Pleasure Dome of Kubla Khan" and Ernest Schelling's "A Victory Ball." On July 26 he gave Honegger's "Pacific 231" its first performance by the Philharmonic. Fifteen symphonies were led by Mr. van Hoogstraten in his three weeks of outdoor appearances, and the concerts have maintained a generally high standard.

The Stadium is an admirable and inspiring setting for the monumental "Ninth." An ideal night revealed a glorious new moon and a cloudless sky,

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Wisconsin School of Music
Leases Floor—Hall
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By C. O. Skinrood

MILWAUKEE, July 25.—The first step in the plan to make the Blumenfeld-Locher Building a real musical center for Milwaukee was taken when it was announced officially that the Wisconsin College of Music has taken a lease on the entire seventh, or top, floor of the structure. The space for the school will be entirely rebuilt and a large auditorium installed. This will necessitate raising a part of the roof. Studios and offices will be provided. About \$90,000 is said to have been involved in the transaction.

This lease will provide the Wisconsin School of Music with a new and commodious home. Organized in 1899, the school now has eighty teachers and 2500 students. It ranks as one of the two or three largest music schools in the city. The school will have its headquarters in the new location and the six branches in the Milwaukee district will be continued.

Clarke Wooddell will continue as the musical director and president of the college, and the faculty advisory board

is now composed of Alfred Hiles Bergen, Ralph Tillema, Alexande Mac Fadyen and W. Otto Miessner.

The remainder of the Blumenfeld-Locher Building will be devoted to musical concerns when the Blumenfeld-Locher lease expires. The announcement of the remodeling of the building was made in MUSICAL AMERICA recently.

Jeritza to Sever Relationship with Vienna Opera Over Olczewska Affair

Maria Jeritza, soprano of the Metropolitan, will sever her association with the Vienna Opera, following the reinstatement of Mme. Olczewska, according to an Associated Press dispatch from Vienna this week. Mme. Olczewska is said to have stopped singing in a performance of "Walküre" and to have spat at Mme. Jeritza, who was standing in the wings laughing and talking to friends. Mme. Jeritza will leave for America the middle of September for a series of concert engagements, before the opening of the opera season at the Metropolitan.

ST. LOUIS, July 25.—Word was recently received that Willard McGregor of this city gave a most successful piano recital at the Salle Erard in Paris. He was enthusiastically received. His program contained works by Bach, Chopin, Blanchet, Ravel and Liszt, besides the "Etude Symphonique" by Schumann.

HERBERT W. COST.

Fortune Gallo Returns from Europe with New Stars for His Company



Fortune Gallo, Impresario of the San Carlo Grand Opera Company

Fortune Gallo, impresario of the San Carlo Grand Opera Company, the Pavley-Oukrainsky Ballet Russe and allied musical and theatrical enterprises, returned from Europe on the Leviathan on July 20.

Mr. Gallo brought with him several new singers, including an exceptional lyric-dramatic tenor, Franco Tafuro, from La Scala, Milan, and the leading opera houses of Italy and France; Emilio Ghirardini, baritone, also from La Scala and San Carlo opera houses, with a large reputation won in Messina, Palermo and Rome, and a third artist, the baritone Gioacchino Villa, whose art is recognized throughout Italy and France. These will be added to the roster of the San Carlo Company's forces for the coming season.

Mr. Gallo started at once on his arrival to prepare for the opera company which appears at the Music Festival in Asheville, N. C., from Aug. 10 to 15. Eight operas are contracted for there, under brilliant social auspices. The repertoire will be: "Tosca," "Traviata," "Hansel and Gretel," "Faust," "Rigoletto," "Bohème," "Martha" and "Trovatore," under Carlo Peroni and Adolf Schmid.

Immediately following the Asheville engagement the entire company will go into rehearsal for the New York season's opening at the Century Theater, where the season of four weeks, commencing Sept. 21, is booked. Here favorite operas in the San Carlo repertoire will be sung by popular stars.

The Pavley-Oukrainsky Ballet Russe will be a feature of the performances, in separate programs and in three new offerings brought by Mr. Gallo from

Paris. The ballet will appear in Asheville, New York, Boston and Philadelphia and during the coast-to-coast tour of the San Carlo Company.

CONCERTS IN CINCINNATI

Summer Music Heard at Conservatory, Zoo and Parks

CINCINNATI, July 25.—Recent concerts at the Cincinnati Conservatory included song recitals by Dan Beddoe, tenor, assisted by Thomie Prewitt Williams, pianist, and by Albert Berne, baritone, assisted by A. O. Palm, as well as a piano recital by Faye Ferguson.

Mr. and Mrs. Adolf Hahn have been at Otsego, N. Y. From there they will motor to the Berkshires.

Ilse Huebner of the College of Music is in Europe visiting relatives. She will return in the fall to resume her various classes.

Daily concerts continue at the Zoo, where the soloists have included Fred Patton, baritone; Olive June Lucey, soprano; Mary Margaret Fisher, soprano; Joseph Ryan, tenor; Roslyn Weisberg, pianist, and Samuel Tavin, violinist. In addition to these events, free concerts are given in the parks. Last Sunday the 540th of these free attractions took place in Eden Park, and the 709th in Burnett Woods Park.

PHILIP WERTHNER.

Two Weeks of Opera for Conneaut Lake Park

CONNEAUT LAKE PARK, PA., July 25.—Two weeks of opera, instead of one, as previously announced, will be given here under the direction of Milton Aborn. The series will open on Aug. 24 and extend over Labor Day. Eighteen performances will be given, including "Robin Hood," "Mikado," "Sweethearts" and "The Chimes of Normandy." Among the principal singers engaged are the following: Forrest Huff, Herbert Waterous, George Bogues, Norman Gel House, Phillip Fein, John Willard, Helena Morrill, Fritzie Von Busing, Celia Turril, Irma King and Margery MacKay, with Louis Kroll as conductor.

New York State Symphony Sues Waghalter Kin for Deficits

The New York State Symphony, Inc., has filed suit in the New York Supreme Court against Max, Morris, Benjamin and Jacob, Jr., Friedman for the sum of \$12,764.32, claimed due under an alleged agreement with the Friedman brothers whereby they agreed to defray any deficits of the orchestra in the period when Ignatz Waghalter, their brother-in-law, conducted it during the last half of the season. The Friedmans have paid the sum of \$11,981, according to the plaintiff.

CHICAGO.—Miriam Davis was heard in song recital at the Fine Arts Recital Hall on July 10. Among the songs listed on her program was Florence Lowenberg's interesting ballad, "The Queen and the Toreador."

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NEW YORK, AUGUST 1, 1925

AMERICA AT THE VENICE FESTIVAL

ENCOURAGING to native musicians is the report that the United States is to occupy a leading place at the forthcoming festival of the International Society for Contemporary Music at Venice in September. The programs for that event, published a number of months ago, list three American works, Louis T. Gruenberg's "Daniel Jazz," Carl Ruggles' "Angels" and Henry Eichheim's "Oriental Impressions." Furthermore, three Americans are to be present as official representatives of the United States section—Richard Hammond and Emerson Whithorne, delegates, and Mr. Gruenberg, a member of the international jury.

America has never in the past been accorded quite this degree of recognition in the international programs, and the trend is indicative of the increasingly important place the United States is occupying in the creative world of music. Two years ago Mr. Whithorne's "New York Days and Nights" had a hearing, but last year the jury courteously inclosed in a return envelope the works submitted from this side of the water.

Early this year a selection of about a dozen works was made by the American jury for nomination to the international arbiters. The expense of presenting the three numbers chosen from the list falls upon the United States section. As stated

CHANGES OF SUMMER ADDRESS

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elsewhere in these columns, an announcement of the organization has invited persons who are interested in the efforts of the United States section to contribute toward this fund. It is indeed a great opportunity to aid in securing a fit representation of American music at this international meeting-ground of forward-looking musicians. Here there is room for a Maecenas, and the creation of a special fund bearing the donor's name would constitute a proud monument to any benefactor. There is possibly no more effective way of bringing American music to the attention of other nations than by having it suitably played before a musical congress of all nations. Indirectly the attention of European publishers, artists and conductors may be directed to our considerable output.

* * *

The international spotlight will play upon the United States in still more effective manner if the plan to bring one of the festivals of the International Society for Contemporary Music next year to Cincinnati is realized. This project is said to be under discussion now, and it is not improbable that it may come to pass before long. It is to be hoped that future negotiations toward this important end will meet with success. The outstanding musical organizations of America would constitute an ideal interpretative medium for the music of the world-visitors. The noted artists for whom the United States is a Mecca would add distinction to such festival programs. What the New World has to contribute in its immeasurably superior standards of performance would here ideally complement the novelty and the force of utterance in a program culled, presumably, from the best that the modern world has to offer. New York, or some other American metropolis, is the logical place for a gathering of musical minds from every land.

A BRITISH AMBASSADOR

THE visit of Sir Henry J. Wood, with Lady Wood, to America after an absence of a score of years to conduct a series of concerts in the Hollywood Bowl brings a welcome musical personality of world-fame again within our doors. That Sir Henry's visit is to be brief is regrettable, as guest appearances in other cities would be eagerly awaited. The distinguished British musician, since he visited America in 1904 as one of the guest leaders of the New York Philharmonic, has held secure his place in the hearts of the London concertgoing public as conductor of the Queen's Hall concerts. His appearances in other capitals have deepened the impression of a capable interpreter of works of many national schools. The programs which Sir Henry chose for his Los Angeles début were marked by a notable catholicity of taste. Although he admittedly comes as the champion of his countrymen in the orchestral realm, he has shown a discriminating appreciation of the latest and best works produced in other countries. The series of Promenade Concerts at the Queen's Hall, which will call the British leader back to London to assume his baton again in the first days of August, will include a number of novelties. The visitor expressed his interest in American music to interviewers on his arrival in New York, and among the works scheduled for the London summer series, it is pleasing to note, is the admirable Suite "Through the Looking Glass" by Deems Taylor. Most recent of emissaries of the baton from England's shores, Sir Henry will leave pleasant memories among his friends of the Pacific Coast, and it is hoped that his visit will be repeated in the near future.

SUCCORING CHAMBER MUSIC

AGAIN Philadelphia comes to the fore as a patron city of music, with the announcement by the Musical Fund Society that it will offer three prizes aggregating \$10,000 for chamber music works, to be submitted before the end of the year 1927. Following closely on the announcement of the Sesquicentennial Music Committee of \$7,500 in awards for an opera, a symphony, a choral suite and a pageant or ballet, the new series of rich rewards for enterprising composers sets that city in the van among the year's sponsors of competitive creative work.

Interesting to note are the committee's remarks on the subject of chamber music, which it characterizes as a "greatly neglected field of musical art." One may not agree with the letter of the pronouncement that since the death of Brahms "the contributions to the chamber music literature

which show any signs of permanency or more than usual excellence have been fewer than in any other form of the art." Several works by Ravel come to mind, and there are interesting experiments of modernists in other lands, especially Britain. Modernist Italy, with Malipiero and others, would not be excluded, nor the strange soul-country where Schönberg abides. Almost the same verdict might be rendered of the symphony, which seems to be a dying form, whereas the string and other small ensembles seem to have taken on new path-seeking activity. It is true that the new literature falls far short of the classic succession culminating in Brahms.

Nevertheless, the Philadelphia awards should do much toward stimulating efforts in this field. The festival prizes at Pittsfield, Mass., dedicated to this form, brought submissions from a number of countries. Philadelphia's Musical Fund Society may sponsor notable works in its contest. It has dealt wisely in allowing composers a reasonably adequate period to prepare their scores. Too often prize works are feverishly whipped into shape for competitions, hastily judged and soon forgotten. True creative labors are not of this ilk; the fruit must ripen on the bush.

Personalities



International Newsreel Photo

Operetta Composer Chats with Manager

The possibility of a visit to America by Oscar Straus, noted operetta composer, has been bruited about, coincident with the announcement that one of the latest scores by the composer of "Chocolate Soldier" will have its American première in the coming season. The new work is entitled "Riquette." The photograph shows Straus (right) in conversation with P. Karenzag, manager of the Theater an der Wien, Vienna, where many of the composer's operettas have had their first performances.

Schelling—After a tour of Bosnia and Herzegovina, and other principalities, Ernest Schelling has returned to his villa in Switzerland to spend the rest of his vacation. The composer and pianist reports that, contrary to the fears of those timorous souls who cautioned him not to take chances, the tour proved in every respect agreeable. He didn't, fortunately, have to collect any of the "bandit insurance" which he is said to have taken out for his trip through the Balkans with Arthur Train, novelist.

Bloch—A handsomely illustrated monograph on the work of Ernest Bloch, composer, has recently been issued, in which the tributes of a number of authorities to the musician are reproduced, as well as a list of his compositions and facsimiles from MS. pages of his works. Several photographs which have never been published show the composer during his earlier days in Munich and Geneva. References to articles by Mr. Bloch published in various periodicals form an interesting page of the work.

Prokofieff—From Paris comes word that Serge Prokofieff, Russian composer and pianist, who will visit America again in the coming season for concert and recital appearances, has been commissioned by Serge Diaghileff of the Russian Ballet to write a new pantomime for production in Paris and London in the spring. "Chout," by this composer, scored a notable success in the Russian Ballet répertoire, and was performed at the Neighborhood Playhouse in New York by the resident company last year.

August 1, 1925

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Point and Counterpoint

By *Cantus Firmus*, Jr.

The Anatomy of Opera

THE perennial bite of the opera bug lays low large numbers annually in American cities. There are touring and resident opera-itis attacks. The inroads of this disconcerting malady in London this spring are the subject of musings by Robert Magill in the *London Sunday Pictorial*. He remarks that the English people cherish some remarkable traditions, one of them that they do not care for opera. This he proceeds to explode. They encourage the notion that they are great sailors and pugilists, but the dented prize-ring floor and shipboard pallor belie them. So with the lyric stage.

"Anybody," he says, "who wishes to test the truth of this has only to watch the queues at Covent Garden; while if you want to feel exactly like a worm which has left a second too late to cross the road in front of the roller, all you have to do is to ask for a seat on the day of the performance at the old Vic.

"If we really don't care for the stuff, we disguise our feelings pretty well.

Where It All Started

"It occurs to me that opera might be more widely appreciated if it were better understood. The word 'opera' comes from the same Latin root as the word 'operation,' meaning something painful, although nobody yet has thought of performing 'Parsifal' under chloroform.

"Opera was invented in the year 1590 by an Italian, who, fortunately for himself, lived some time after Cesare Borgia had retired from the wholesale poisoning profession, and before Mussolini had started to exploit castor oil as a cure for this sort of thing.

"Modern Italian opera is sometimes so called because the soprano is Irish, the tenor a Greek, and the story written by an English Jew, with a Japanese setting.

"The performance consists of set pieces, arranged as solos or choruses, and recitatives. The general rule is that the voice should go up towards the end of the sentence, dropping an octave on the last word so that the singer can get back in tune and pretend that he's been there all the time.

"Mephistopheles wasn't such a bad old bird, although a trifle inclined to the Fabian point of view. Nowadays, of course, he'd have set up in Harley Street with his rejuvenating operation, and would have charged something more substantial than a second hand soul.

Two Kinds of Victims

"Englishmen who do like opera may be divided into two classes. There are those, like myself, who sit and beat time with our programs to 'La Donna è mobile,' or anything else we know. We infuriate the real musical people, who consider that anything with a recognizable tune in it is so low-brow that it ought to be played on a jew's sharp.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Casella's "Parodies"

Question Box Editor:
Who are the composers that Alfredo Casella has parodied in his "A la manière de . . ."? H. L. M. Saginaw, Mich., July 25, 1925.

"A la manière de . . ." contains parodies of Wagner, Fauré, Brahms, Debussy, Strauss and Franck.

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Beethoven's "Eroica"

Question Box Editor:
What is the story connected with the writing of Beethoven's "Eroica" Symphony? Was not Napoleon involved? G. W. Red Bank, N. J., July 16, 1925.

Beethoven had the greatest admiration for Napoleon because the Corsican's democratic policies (before 1804) seemed

to him to be those of an idealist. The *Third Symphony*, inscribed "Napoleon Buonaparte. . . Louis van Beethoven," lay on the composer's table when the news of Napoleon's acceptance of the emperorship reached him. In a torrent of disappointment and rage, Beethoven tore off the title page and dashed it to the ground. It was published with the inscription "Sinfonia eroica per festigare il sovvenire d'un gran uomo."

Hofmann's Nom de Plume

Question Box Editor:
Under what name did Josef Hofmann write several of his compositions? D. J.

Cincinnati, July 20, 1925.
"Michel Dvorsky" was the pseudonym used by Hofmann in several of his works. "Dvorsky" and "Hofmann," in Russian and German, respectively, mean "a courtier."

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

Respighi's Works

Question Box Editor:
Can you give me a list of the more important compositions of Ottorino Respighi? Is he living? C. S. New York City, July 15, 1925.

Respighi's most pretentious works are the operas "Re Enzo," "Semirama" and "Maria Vittoria"; the symphonic poem "Fountains of Rome" and its sequel, "Pines of Rome"; the Sinfonia "Drammatica"; a piano concerto, and various pieces for piano, orchestra, violin and organ. Respighi is living in Rome at present at the age of forty-six.

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American Opera Premières

Question Box Editor:
When and where was Puccini's "Bohème" first produced in America? Was

Leoncavallo's "Zingari" ever produced?

W. R.

Ogdensburg, N. Y., July 29, 1925.
"Bohème" was first heard in America on Nov. 6, 1897, in San Francisco. "Zingari" was given by the Western Metropolitan Opera Company in Los Angeles on Nov. 28, 1913.

?

Sibelius' "Finlandia"

Question Box Editor:
Are Finnish folk-songs utilized by Sibelius in his symphonic poem "Finlandia"? L. Y.

White Plains, N. Y., July 17, 1925.
Sibelius remarked some years ago, "There is a mistaken impression abroad that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. The thematic material of 'Finlandia' (and of 'En Saga') is entirely my own."

Contemporary American Musicians

No. 389
Sylvia Lent

SYLVIA LENT, violinist, was born in Washington, D. C., of a family that had been active in musical activities of

Washington for many years. At the age of seven Miss Lent began to study the violin under the supervision of her father. Later she was a pupil of Frederick Erickson and Leon Sametini of Chicago and of Ovide Musin and Franz Kneisel in New York. When Leopold Auer, internationally famous violin pedagogue, came to this country Miss

by him. Upon the advice of Professor Auer, Miss Lent went to Germany in August, 1922, to make her professional débüt in Berlin. Her success in that city was repeated in recitals in Dresden, Leipzig and Munich, and a more extensive tour had been planned when the sudden death of Miss Lent's father necessitated her return to America. She made her New York débüt in Aeolian Hall on March 5, 1923. She has appeared as soloist with leading orchestras throughout the country, among them the New York Symphony, State Symphony and Chicago Symphony. She has toured the East and West in recital and concert and has appeared at many spring festivals, notably those of Cornell, Ann Arbor and Newark. Miss Lent has also appeared in joint recital with Giuseppe de Luca, Elisabeth Rethberg, Lambert Murphy and many other prominent artists. She appeared in the White House on March 5, 1925, playing for President and Mrs. Coolidge. Miss Lent makes her home at present in Washington, D. C.



Sylvia Lent

Lent was the first student to be accepted

N. Y. Stadium Series
Attracts Big Audiences

[Continued from page 9]

And how great a genius Tchaikovsky appears after the insipid harmonies of Goldmark's "Sakuntala" Overture and Rimsky's "Song of India"! This latter piece proved so agreeable that Rimsky's "Flight of the Bumble Bee" from "Tsar Saltan," which has become an official Stadium encore number, was trotted out again and played twice.

The orchestra was far less successful in the C Major Symphony of Schubert. Mr. van Hoogstraten took Schumann's part and attempted to make the symphony one of heavenly length. In the praiseworthy effort (for the work is prolix) Schubert's delicate colors became mixed into an extremely unharmonious whole. The delectable oboe theme of the second movement lost all form and dignity as the result of being constantly prodded.

A Motley Program

At Wednesday evening's concert, with the exception of Brahms' Third Symphony, in F Major, the program was somewhat lacking in interest. Mr. van Hoogstraten did some striking and original things in his treatment of the last movement of the symphony, one of the most magnificent inspirations in all music. One wondered again whether Wagner's death, at the time of the composition of this work, had anything to do with Brahms' introduction of a phrase from the "Venusberg" music just before the entrance of the second theme in the *Allegro con brio*, or whether, as Fuller-Maitland claims, it was the merest coincidence.

The program began with the "Italian Caprice" of Tchaikovsky and included the "Dance of the Sylphs" from Berlioz' "Damnation of Faust," the First Hungarian Rhapsody of Liszt, and Weber's "Freischütz" Overture. All were played with the customary skill of conductor and orchestra.

Two Americans

Saturday night's program included the first Stadium performances of two

important American works. "The Pleasure Dome of Kubla-Khan" by Griffes, a work of moving beauty and imagination, was strikingly performed by Mr. van Hoogstraten. The mysterious piano passages at the opening and the strangely disquieting atmosphere of the whole were made the most of by this conductor, and the applause which followed the laying down of his baton suggested an appreciative audience.

Ernest Schelling's "A Victory Ball" after Alfred Noyes' poem impressed once more as a powerful, well-orchestrated composition in which the influences of Debussy and Granados were discernible. The introduction of Army bugle-calls, however, seems a needless and somewhat cheap bit of drama. It was played in a rapidly increasing downpour of rain and was therefore the last number of the program.

The concert began with a somewhat ordinary reading of Weber's "Oberon" Overture, and included Wagner's "Träume" and an irresistible performance of Strauss' "Wiener Wald." Grainger's arrangement of "Would God I were the Tender Apple Blossom" was an encore.

Hoogstraten's "Farewell"

The final program for the nonce by Mr. van Hoogstraten on Sunday night had notably high spots in his conducting of the Prelude and Love-Death from "Tristan" and the Brahms' Fourth Symphony. The latter was one of the best pieces of work that this leader has done in the summer series. The work represents a less Olympian Brahms than the First, yet one with originality of rhythm and a fondness for brilliant strands of melody with the impress of folk material. The work is almost shamelessly tuneful, and Mr. van Hoogstraten built up its movements in a way to insure keenest enjoyment.

The "novelty" of the list was Honegger's "Pacific 231," played for the first time by this orchestra. There was a fire in the neighborhood and clanging engines added a quaint effect to its cacophony. A virtuoso piece with a few brilliant effects, but curiously unsatisfying, it was rather coolly received by the audience, and there were a few hisses when the "ultras" seemed bent on unduly loud applause.

The "Marriage of Figaro" Overture

of Mozart and the "Egmont" Overture of Beethoven completed the list. The conductor had many recalls at the intermission and at the close, and called upon the players to rise. An excerpt from Ippolitoff-Ivanoff's "Caucasian Sketches" was given as encore. There is no doubt that the conductor enjoys the affection of a considerable body of Stadium listeners, who will anticipate his return.

R. M. K.

Ester Gustafson to Head Dance Department of the Eastman School

ROCHESTER, N. Y., July 25.—Ester Gustafson will head the dance department of the New Eastman School of the Dance and Dramatic Action at Rochester, N. Y. The new school, which aims to consolidate and broaden activities hitherto divided between the Eastman Theater and the Eastman School of Music will be opened in September. Miss Gustafson will conduct classes in all forms of the dance, including both professional and non-professional groups, it is announced. The artistic and administrative head of the new institution, as previously stated, will be Rouben Mamoulian, for two years dramatic director of the operatic department of the Eastman School of Music. Dramatic action to music will be taught in conjunction with the dance training, and this branch of instruction will be under personal direction of Mr. Mamoulian. Miss Gustafson is a resident of New York and Pomfret, Conn.

Texas Contralto Heard in Recital

DALLAS, TEX., July 25.—Mrs. Evelyn Elkin, contralto, formerly of Denison, and who has been a favorite with Dallas audiences for several years, is becoming a popular singer in San Antonio, where she now resides. A few days ago she appeared in a radio program over WOAI, the San Antonio Express station, and many of her North Texas friends were among her auditors. Since removing to San Antonio, Mrs. Elkin has sung in recital and on club programs and has filled engagements at moving picture theaters.

PAUL PIRMANN.

Boston Activities
July 25.

Emma Roberts, contralto, is spending the summer at Bar Harbor, Me. Her first engagement for the coming season will be at the American Music Festival in Buffalo, N. Y., in October. Shortly thereafter she will give New York and Boston recitals.

Dorothy George, mezzo-soprano, under the management of Wendell H. Luce of this city, will give her first Jordan Hall recital on Friday evening, Oct. 23 next.

Wendell H. Luce, concert manager of this city, announces his eighth consecutive series of subscription concerts by the Flonzaley Quartet for the coming season. As usual, these three concerts will be given in Jordan Hall, and will take place on Thursday evenings, Jan. 21, Feb. 11 and March 4, 1926. These concerts are anticipated by the music-loving people of Boston and are already subscribed for in large numbers.

Louisa Burt Wood, contralto of this city, is vacationing in Eggemoggin, Me. Miss Wood will reopen her Boston studio in the Pierce Building shortly after Labor Day.

Grace Cronin was the artist giving the piano recital at the Porter Pianoforte Summer School on the evening of July 15. She played with rare taste and discrimination the following selections: Sonata, Op. 27, No. 2, Beethoven; Prelude, G Minor, Berceuse, Chopin; Valse, G Flat Major, "To a Water Lily," Czardas, MacDowell; Cradle Song (Improvisation), Brahms-Bendel; Etude Japonaise, Poldini; "Hark, Hark, the Lark!" Schubert-Liszt; "Gnomereigen," Liszt; Marche Militaire, Schubert-Tausig.

Gives Recital on New Organ

PROVIDENCE, R. I., July 25.—The new organ in Union Chapel at Watch Hill was heard for the first time by summer residents here in a recital given recently by William G. Hammond. A large audience was present.

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor
VICTOR KOLAR, Associate Conductor



NQUIRIES invited concerning tour bookings in 1926-1927. The Detroit Symphony Orchestra is also available for a few concerts in weeks commencing January 25 and February 15, in season of 1925-1926, within a radius of five hundred miles from Detroit.

D. EDWARD PORTER,
Manager

ORCHESTRA HALL, DETROIT

M. A. BRIGMAN,
Assistant Manager

Singing Teachers on Pacific Coast Form Academy to Elevate Ideals

[Continued from page 1]

The dinner was attended by a number of music critics, including Ray C. B. Brown of the *Chronicle*, Redfern Mason of the *Examiner*, Alfred Metzger of the *Pacific Coast Musical Review*, Anna Cora Winchell of *Music and Musicians*, Seattle, and the *Pacific Coast Musician*, Los Angeles; George Douglas of the *Bulletin*, Charles Woodman of the *Call-Post*, Harold Kirby of the *Berkeley Gazette*, and Charles A. Quitzow, representing MUSICAL AMERICA. All of them indorsed the plans, with the exception of Mr. Woodman, who, among other objections, questioned the exclusion of women. The questionnaire, to be filled in by applicants for membership, reads:

Text of Questionnaire

Where were you born, and when? Are you a citizen of the United States of America?

Bayreuth Festival Opens with Gala "Meistersinger"

[Continued from page 1]

generally discarded for cooler clothing. The democratization of Bayreuth, noted last year, was thus given a decided impetus.

The audience that assembled for the opening performance included a larger number of Americans than last season, though Germans again predominated. Between the acts of the great Nuremberg lyric comedy the visitors strolled about the Festspielhaus grounds, while the restaurants and other shopkeepers of the little Bavarian town did a thriving business. The scene was a colorful one. A number of celebrities, including opera stars, were in attendance.

Anthems Banned

A final dress rehearsal was held on Monday, July 20, and the enthusiasm of those attending found expression in the singing of patriotic anthems. As a sequel to this, placards were posted on the walls of the auditorium forbidding any participation on the part of the audience "for the sake of art."

The first day's performance was marked by the traditionally "strong" Bayreuth ensemble work, the singing of a chorus trained to a fine degree of unanimity, and the magnificent orchestral leadership of Dr. Muck, who built his climaxes securely and with sweep. The scenic management was in the main excellent, the traditions of the work being rigidly maintained. The movement of the crowd in the Street Scene furnishing a conspicuous example of the work of a dominating *régisseur*.

The best performance among the principals was probably that of Hermann Weil, who again unfolded the soliloquies of *Sachs*, as he did last year, with a seasoned art. An adroit piece of character work was that of Heinrich Schultz as *Beckmesser*, the scoured misanthrope coming to life in impressive style at his hands. The *Walther* of the performance was Carl Clewing, who was not apparently at his best, it being rumored that the oppressive heat had caused his indisposition. Neither of the women members of the cast was of outstanding caliber, though evident acquaintance with the demands of their rôles aided in their fulfillment.

The second day's "Parsifal," as it did last year, marked a higher degree of general excellence than the first performance. There were some new sets and costumes, in which a more modern note was struck than in the customary investiture for this most typical of festival plays. The artistic forces seemed in especially sympathetic mood; the day was cooler, and the audience was reverent and receptive.

COMM. BERNARDO DE MURO LEADING TENOR AT

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LICEO DE BARCELONA
COLON DE BUENOS AIRES
COSTANZI ROMA
Tel. Endicott 1000

Where have you studied singing?
With whom?
How long have you studied with each teacher?
How long have you taught singing?
Where, and for how long in each place?
Where are you teaching at the present time?
How long have you taught in the community where you are now teaching?
Give some details of your artistic career.
What pupils of yours occupy or have occupied public singing positions?
How long have you been a resident of (Pacific Coast) State?
What other music subjects have you studied besides that of voice?
Give suitable references as to character and reputation.
These questions are to be subscribed and sworn to before a notary public.

CHARLES A. QUITZOW.

Undoubtedly the *Parsifal* of Lauritz Melchior, which moved audiences deeply last year by its combined excellence of singing and dramatic effect, was the outstanding feature of the music drama. The young and relatively unknown Danish singer, who has been engaged for the Metropolitan in New York next season, was the object of much interest. His performance bore out all reports that have come to America of its combined wide range of vocal utterance and its pictorial value as the portrait of the "inspired fool." The artist's subsequent appearance as *Siegmond* in the second part of the "Ring" series is being eagerly awaited.

Theodor Scheidl, the *Amfortas* of the performance, was an impressive figure and in the Temple Scene of the first act expressed a degree of nobility and suffering that aroused the deepest emotions in the audience. Throughout the first and last acts this singer's artistry was in evidence.

Barbara Kemp, remembered for her brief stay at the Metropolitan, repeated her dramatic portrayal of the rôle of *Kundry*. It is a part which she endows with many subtle devices, and in the Incantation Scene with *Klingsor*, and to lesser degree in the Garden episode, she was effective vocally.

Other members of the cast were of the routine order. The ensemble again proved "the thing"; the choruses that welled from all sides and floated as a benediction from the dome of the grail temple. The solemn stage processions, the contrasted sensuousness of the Flower-Girls' Chorus (a finely trained bevy, less lurid sartorially than in American representations) and the final scene of rapt devotion that ends the drama—these will remain long in the memory of those who witnessed the performance.

Again it was the orchestra, under its noted leader, which dominated, though concealed in its hidden pit. Wagner's desired union of the arts may not here have been accomplished, but it was a long step toward such a fusion in its smooth blending of component elements, achieved during a period of patient rehearsal.

[Editorial Note: This preliminary news report of the opening of the 1925 Bayreuth Festival will be supplemented by a series of critical articles prepared for MUSICAL AMERICA by H. T. Craven, who is attending the festival as its representative.]

Indiana Singer Announces Engagement

PETERSBURG, IND., July 25.—The engagement is announced of Mrs. Bernice Brueggeman, daughter of Mr. and Mrs. Henry Read of this city, to J. H. Wallace, consulting and industrial engineer of New York City. Mrs. Brueggeman, whose stage name is Jean Bartlet, has sung in grand opera for seven years.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Musical Opportunities Galore Exist for the Enterprising in Smaller Towns

To the Editor of MUSICAL AMERICA: In praise of what Mephisto said in the latest issue, regarding the advisability of musicians leaving New York and locating in communities where their work could be given freer rein and without hampering competition, I am here writing my personal experience, hoping that it may be some help to a musician who is contemplating such a move.

If you are a musician to whom the praise and applause of an audience is dearer than life itself, if you are mediocre or lacking in necessary preparation, not having served a full apprenticeship, if you do not like hard work, if you are not resourceful, stay where you are. The same problems which confront you in New York will meet you elsewhere, and the folks in the "sticks" are harder to fool than you might imagine.

However, if you are a real musician, longing for opportunities the oversupply of musicians in New York prevent you from having, your problem is easily solved by finding a community in which you would like to live. There do your ploughing, and your crops will yield a rich return—that is, rich as musicians' crops go.

I left New York several years ago. I feel that I did not leave because I failed. I held an important solo position in a prominent church there, was also soloist at a prominent Temple in a city in the Metropolitan district, was under concert manager with a man who has directed the concert activities of some of America's best known artists, and from my re-engagements, press comments, and letters of approbation from directors of some of the country's best festivals

and oratorio societies, I had reasonable hope that I would continue to make progress as each year I could see I was making.

Nevertheless, unable to make a living for a rather large and surely ambitious family, I was more and more led into the field of teaching and directing. This was necessary, due to the fact that it is sometimes rather long between engagements, the younger artists having seldom the choice as to whether they enjoy a feast or famine. Gradually my interest developed along these lines, and I began to believe I could do the same kind of work elsewhere to better advantage. An opportunity opened and the results have more than repaid the risk and effort necessary for making the change.

Many Fields Open

I am in a town that has a population of half a million within a radius of thirty miles, all this community being connected with excellent roads. I am soloist and choir director in a church where we do the very best music, having an excellent quartet, chorus of thirty, and in addition thirty boys. In addition, we have some stringed instrumentalists, who play at special services, and, this being a town where religion has not as yet gone out of fashion, I perform at each service to an audience of seldom less than a thousand. This, in addition to a salary larger than I could have expected ever in the metropolitan district, is surely some compensation for the loss of my concert work throughout the country.

As to my class, privately taught, I have all the pupils I can handle, and the excellence of the material with which I

work is an ever increasing incentive. These people are not bored with any phase of music. They have beautiful fresh voices, in the main, and an enthusiasm to develop that delights the heart of a teacher. If I were in New York, I would be dotteringly senile before I could ever get together such good material as I now have to teach, because the pupils with promising voices would go to an older or better known instructor.

With a membership made up almost entirely from my class, we have organized a choral society, doing art works not regularly done by the average choral society, in excellent style, to the great benefit of the singers, to the great musical good of the community and certainly an addition to my own experience and growth.

Also, in the fall, I shall direct another choral organization, when we shall import artists as our soloists. Now, I know it would take years to obtain the leadership of any worthwhile choral organizations in New York, in fact, I might have died before I could have had such a post.

Here I have fine living conditions for my family and my own home, splendid educational advantages and enough money to keep up study and take some trips to the great musical center to hear the best music, to keep up my inspiration. It is true that I cannot at any time have access to this fountainhead, but the radio helps lots, and I'm too busy to be regretting much in this way.

In conclusion, may I advise the musician who reads this, don't wait too long to make such a change. Those who wait too long in life to learn the technique and psychology of imparting knowledge seldom make good teachers, and also don't wait until your powers of performance are dwindling. You must be able to command respect on all sides as well as being adaptable.

May many of you soon be enjoying a new experience, where you have the great satisfaction that pioneering brings, in fields receptive and appreciative of your efforts in the highest degree.

A SOUTHERN VOCALIST.

Condemns Solo 'Cello

To the Editor of MUSICAL AMERICA:

I notice a letter in the last issue of MUSICAL AMERICA which attacks in unmerciful manner the mellow 'cello. The writer finds fault with the instrument as much for its ungainly appearance as for its tonal handicaps.

While possibly there is something in what he says, the 'cello could hardly be abolished from concert hall use. There are many concertos, such as that by Schumann, which are worthy of constant hearing. It must be admitted that the literature of the 'cello as regards solo compositions is small and for the most part musically insignificant. Yet works of the caliber of the César Franck Sonata alone for the dreadful numbers by Popper and others of his type.

The 'cello plays the part of an important instrument, outside the pale of the regular ensemble, in Strauss' "Don Quixote." As for its unfortunate appearance, what about the double bass as a solo instrument? It was as a performer on that overgrown 'cello that Serge Koussevitzky gained a great European reputation. When a violin grows

into a viola, then into a 'cello and finally reaches the stage of a decrepit old double bass, it seems to me that it should not be allowed to stand the strain of appearing on a stage solo.

THOMAS BLAIR.

New York, July 28, 1925.

•••

Play Unhackedeyed Music

To the Editor of MUSICAL AMERICA:

In glancing over the programs given by symphonic organizations during the past and other seasons, while I find many novelties and revivals of works by the standard composers, it seems to me that there is still a huge field for the conductor who wishes to give works that are off the beaten track. We are all sick to the death of the Fourth, Fifth and Sixth Symphonies by Tchaikovsky.

Why not let us hear the first three occasionally, even if they have not the box-office appeal that the others have? The same applies to Beethoven's Symphonies. Rarely, if ever, did he equal the last movement of his First Symphony, in C Major.

Of Mozart's forty-one symphonies but

two or three are ever heard, and the same is the case with his piano concertos, although it must be admitted that but few of them are interesting.

Of the more recent composers, why are not the orchestral works of Pizzetti, of Rachmaninoff, Moussorgsky and many others played, rather than those of Rimsky-Korsakoff, Strauss and Stravinsky?

JOSEPH ZANTEN.

New Haven, Conn., July 27, 1925.

•••

Appreciations of the "Guide"

To the Editor of MUSICAL AMERICA:

The splendid 1925 edition of "Musical America's Guide" has reached me and for which I thank you. It is better and finer than ever.

The "Guide" certainly ought to be

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New Music Being Penned for Union of Organ and Orchestra After Centuries

[Continued from page 3]

Nor did the modern French school of organ composers receive any hint from its founder, César Franck. But the student of Franck's works will immediately recognize the "Pièce Symphonique" for organ as without doubt related to his great symphony for orchestra. Some of the themes are very similar. Perhaps it never occurred to Franck to score this work for organ and orchestra, but there is no reason in the world why it should not occur to someone else to do so. The "Pièce Symphonique" would lend itself well to this new musical garb and the result would enrich a literature all too scanty.

Saint-Saëns, as is well known, used the organ as a rich background in his Third Symphony for orchestra, one of the happiest examples of such a union, although the organist has little opportunity to display the resources of his technique. Guilmant's First Organ Sonata was scored by the composer for full orchestra and organ. Although it may not be Guilmant's best work, it is melodious and effective and one of the most grateful, from a popular standpoint, for public performance. There are other organ-orchestral arrangements of Guilmant's works, all effective, if of somewhat conventional treatment.

Widor was the first great organ composer of recent times to reveal the possibilities of this superb combination. The organ had developed new orchestral colors and mechanical devices which placed at the command of the composer and performer a wide range of expressiveness. His "Sinfonia Sacra" represents Widor's most profound conception of the union of organ with orchestra. He also scored his Sixth Symphony, the Fourth and one or two others, selecting certain movements which lent themselves to orchestral treatment and grouping them together. The Sixth Symphony is perhaps the most brilliant example of organ-orchestral treatment so far presented by a European composer, although there are "spots" where a greater variety of contrast might have been obtained by treating the two instruments differently. But the piling up of tonal masses in the first and third movements, with full organ and full orchestra, is electrifying.

The Modern Revival

It was this symphony which Courboin selected to play for the first time in America with Leopold Stokowski and the Philadelphia Orchestra at the inauguration of the Grand Court organ in the Philadelphia Wanamaker store in March, 1919. The occasion was a brilliant success, as some 15,000 auditors can testify. This event, the most elaborate of its kind ever attempted, is said to have inaugurated a new era for the organ as a concert instrument, and to have initiated the present remarkable interest in organ-orchestra concerts. For here, indeed, was a new tonal sensation, hitherto almost unknown.

Stokowski, himself an organist of brilliant talents, began to search through the literature of the organ for works which would lend themselves to orchestral treatment, and presently brought out his incomparable transcription for full orchestra of the Bach organ Passacaglia and Fugue, which has



Palmer Christian, American Organist, Who Will Be Heard with Orchestra in the Coming Season

become a feature of his annual seasons in New York and Philadelphia. In addition, he has orchestrated a number of Bach's shorter organ pieces, notably the Credo ("The Giant") and several of the Choral Preludes, in order, as he wisely says, "to bring them before a new and larger audience."

A second organ-orchestral event took place in the Philadelphia Wanamaker Grand Court the following season, when Stokowski and the Philadelphia Orchestra again presided, with Pietro Yon giving the première of his "Concerto Gregoriano" for organ and orchestra. In this effective concerto Yon treats the two instruments somewhat in the Handelian manner, confining the orchestra to the strings, percussion and woodwinds. Courboin on this occasion played a Bach Brandenburg Concerto, Franck's "Pièce Heroïque" and Saint-Saëns' "Marche Heroïque" in organ-orchestral garb.

Walter Damrosch the next season repeated the Yon Concerto in New York with the composer at the organ and the New York Symphony. Joseph Bonnet played a Handel Concerto and the already familiar Guilmant First Symphony with Stransky and the Philharmonic at the New York City College in 1920—another evidence of increasing interest in the friendly union of these instruments.

Franck Centennial Observed

In December, 1922, the Philadelphia Wanamaker store again staged a great event on the occasion of the Franck Centennial; an organ-orchestral concert with Stokowski, the Philadelphia Orchestra, Marcel Dupré organist at Notre Dame, and Mr. Courboin at the console of the Grand Court organ.

Dupré played Wallace Goodrich's arrangement of Franck's Second Chorale and Frank Adams' arrangement of the Variations from Widor's Fifth Symphony with the orchestra. Courboin joined with the orchestra in Stokowski's arrangement of a Bach Passacaglia, the great organ and the orchestra piling up

such an overpowering mass of sound in the finale of the fugue as had probably never been heard before.

Previously Wallace Goodrich had played his arrangement of the Franck Chorale with Monteux and the Boston Symphony in Boston and also in Carnegie Hall, New York; Firmin Swinnen had previously played Adam's orchestration of the Widor Variations at the Rivoli Theater in New York, under Hugo Riesenfeld. The season of 1922-1923 also presented Dupré with Monteux and the Boston Symphony at Boston in a Bach Concerto and the Franck Second Chorale.

The following season the Chicago Chapter of the National Association of Organists presented an organ-orchestral concert in Chicago with the Chicago Symphony and Frederick Stock, in which Palmer Christian played Eric Delamarre's First Concerto, Walter Keller's Double Prelude and Fugue was performed, and other works of American composers. I believe Delamarre had already played his concerto with Stock at one of the regular pair of Chicago Symphony concerts.

Music at Convention

At the National Association of Organists' Convention in Rochester in August, 1923, the Rochester Symphony under Delamarre and Vladimir Shavitch joined with four organists in a program devoted entirely to works for organ and orchestra—Mr. Harrison of Rochester playing a Handel Concerto; Frank Stewart Adams of New York, two movements of Bossi's A Minor Concerto; Firmin Swinnen of Philadelphia, the Widor Variations from the Fifth Symphony, and Palmer Christian of Ann Arbor, playing Delamarre's First Concerto, with the composer conducting. The audience crowded the great Eastman Theater beyond capacity.

During the following season Mr. Christian repeated the Delamarre Concerto with the Detroit Symphony, under Victor Kolar, and Marcel Dupré dedicated the Murphy organ at Detroit Orchestra Hall with Gabrilowitch and his orchestra, playing the Third Symphony of Saint-Saëns, and in the same season played Guilmant's First Symphony by request with the Springfield, Mass., Symphony, under Arthur Turner.

The season just closed brought the

record to its highest point. Mlle. Boulanger, the French pianist, lecturer and organist, numbered two organ-orchestral appearances during her brief tour, with Damrosch and the New York Symphony, and with the Boston Symphony under Koussevitzky. On both occasions he played the Tenth Handel Concerto (Guilmant's version) and a new work by one of her American pupils, Aaron Copland. Copland's Symphony is in a decidedly ultra-modern vein and employs the organ largely as a harmonic background.

Courboin joined with Gabrilowitch and the Detroit Orchestra in Widor's Sixth Symphony and Scriabin's "Poème Extase." Dupré and Fritz Reiner presented an entire program with the Cincinnati Symphony, Dupré playing his own "Cortège et Litanie" and his own fine orchestration of the Bach Toccata, Adagio and Fugue in C. Harold Gleason appeared later in the season with the Rochester Philharmonic, under Coates.

With these as evidence of a rising tide of popularity, the high water mark of organ-orchestral events was probably reached on Feb. 11, 1925, at the gala concert in the New York Wanamaker Auditorium. Here appeared four of the world's greatest organists, the late Enrico Bossi, Marcel Dupré, Charles M. Courboin and Palmer Christian, playing an entire program of works for organ and orchestra for the first time in New York City, with the Philharmonic Orchestra under Henry Hadley.

National Association Active

Almost at the same time the indefatigable National Association of Organists' Chapter in Chicago presented another organ-orchestral event with Stock and the Chicago Orchestra, at which the *pièce de résistance* was Clarence Dickinson's newly orchestrated "Storm King" Symphony, played by the composer. Toward the close of the season Courboin appeared twice with the American Orchestral Society under Chalmers Clifton in New York. Mr. Christian concluded the season at Philadelphia on June 5 last by giving that city its first hearing of the Delamarre E Major Concerto, with the composer

[Continued on page 18]



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**Organ and Orchestra:
a New Musical Field**

[Continued from page 17]

conducting 80 members of Stokowski's Orchestra in the Grand Court of the Wanamaker store.

Surely 1924-1925 was a banner season for the king of instruments! It appears, moreover, that the "pope" and the "emperor" have made a permanent alliance. For, summing up the preliminary announcements for next season, we find not only Courboin's eight appearances with orchestra, but also the projected ones of Palmer Christian and Alfredo Casella on the list. Mr. Christian will doubtless play a DeLamarter Concerto. Casella, who is organist as well as pianist, will play his "Concerto Romano" with a number of orchestras. Courboin has not announced his selection, but it is safe to say that he will play the Widor Sixth in all new appearances, and also Berwald's Symphonic Prelude, which was written for and dedicated to him last season and which awaits its première.

During the last few years there have been more than twenty organ-orchestral concerts in the United States alone, presenting more than twenty different

works, ranging from Bach and Handel to contemporary composers. The example set by Stokowski in 1919 has been followed by Monteux, Hadley, Reiner, Stransky, Koussevitzky, Damrosch, Shavitch, Stock, Clifton, DeLamarter, Gabrilowitsch, Coates and Verbrugghen.

Repertoire Limited

Concert performers are combing over the literature to find out what is available. The search reveals a sadly limited répertoire. What do they find? The Handel Concertos, which employ only a meager orchestra; the Bach concertos in which the organ simply transcribes a "continuo"; Dupré's Bach arrangement referred to above; a few Guilmant works; the Rheinberger and Horatio Parker Concertos; Widor's collections of movements from various symphonies into orchestral groups; his "Sinfonia Sacra" and the "Antique" Symphony (which calls also for chorus and soloists); the Saint-Saëns Third; the two Delamarter Concertos; Yon's "Gregoriano"; the Dickinson and Copland Symphonies, and various shorter works, composed or arranged for organ and orchestra by Karg-Elert, Mailly, Berwald, Boellmann, Franck, Dupré, Gigout and others. Some of these treat the organ as a harmonic background to the orchestra; others treat the two instruments antiphonally; a few reveal both instruments in ensemble and by contrasts. Some of them are in manuscript; printed scores of others are not always easy to secure.

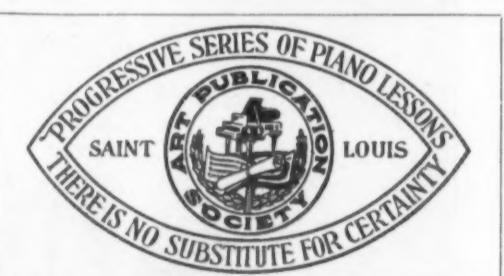
Of original works in a modern vein (I do not mean "ultra-modern") there are few indeed. Of these, DeLamarter's two splendidly virile Concertos, Dupré's "Cortège et Litania" and the Widor Sixth Symphony appear to be the happiest, inasmuch as they permit the organ to reveal itself both as a solo and an ensemble instrument, and throw into contrast the individualistic colors of both organ and orchestra. I omit mention of Dickinson's "Storm King" Symphony by necessity, as I have not had the pleasure of hearing it. Reports from those who have heard it would place it in this small group.

New Field for Composers

Here is a ripe, almost untouched field for the composer. The modern organ is so rich in orchestral and super-orchestral color that it no longer quarrels with its rival, the orchestra. Many of the audience at the gala concert in the New York Wanamaker Auditorium last February were unable to distinguish when the orchestral strings ceased to play and the organ strings began; at times it was difficult to say whether the orchestra clarinet or the organ clarinet was playing. Where such perfect blending exists, what unlimited contrasts and combinations present themselves!

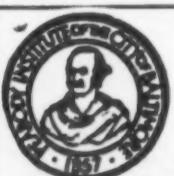
DeLamarter, Dupré and one or two others have revealed some of these possibilities. For the organ has advanced in color, in flexibility and in virtuosity just as rapidly, in its particular field, as has the orchestra in its field. The composers who would solve the secret of wedging the organ and orchestra, must be men who understand both, and have command of the technic of each.

The full symphonic band and the full organ will not always be utilized; there will be brass choirs alone, wood-winds alone, strings alone with certain organ



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**Charles Hackett Back
from Holiday and Opera
Engagements in Europe**

season in Los Angeles at the end of September. After that he will go on a concentrated concert tour of the Pacific Coast lasting until Nov. 2, when he rejoins the Chicago Civic Opera Company.

SUMMER SCHOOL OPENED

John Brown University Sessions Are Begun in Sulphur Springs

SULPHUR SPRINGS, ARK., July 25.—The second annual summer school of music sponsored by the John Brown University, convened on July 13 with a larger faculty than that of last year, and it is anticipated that the enrollment will be much larger this year.

The faculty includes the following: Clarence Burg, Fort Smith, member of the Board of Examiners in piano for Arkansas, and Milton Rasbury, formerly of Fort Smith, who studied in the Vin Ende School of Music, New York City. The study of theory and keyboard harmony will be under the direction of Helen Yeths, Los Angeles, Cal., who studied piano under Leonard Hook and later under Alfred Appling, Butler, F. J. Foutz, also of California, will have charge of the band and will teach woodwind and brass instruments.

The voice department will be under the direction of Millie Becker, Los Angeles, Cal., voice teacher in the Los Angeles Bible Institute. Mrs. Norma Rasbury, who received her early training in piano from Clarence Burg, will assist in teaching piano. Mildred Martin, teacher of voice at John Brown College, will assist Miss Becker in teaching voice.

The courses offered at the summer session include piano, voice, violin, harmony, history and band and orchestra instruments. The school will be in session five weeks, closing on Aug. 15.

PAUL J. PIRMAN



Photo by International Newsreel
Charles Hackett, His Wife and Daughter
Carla Arrive on the Leviathan from Europe

Charles Hackett, American tenor, after fulfilling spring and early summer opera engagements at the Scala, Milan, the Opéra-Comique in Paris and the Casino in Monte Carlo, returned with his wife and little daughter on the Leviathan last week. He will spend a vacation on Long Island before beginning his fall season. Mr. Hackett's engagements for 1925-26 will open with the opera

colors; wood-winds in solo against chosen organ stops; organ stops in solo against chosen orchestral groups; groups in antiphonal response to others. Instead of a full symphony of 100 men, perhaps little symphonies of 30, or solo orchestras of fifteen to twenty players will be used with the organ. To go a step further, solo voices, or choral groups, male, female, or mixed, with certain of the above combinations, may be utilized. The works may be original, or they may be arrangements of compositions already in existence, or re-scoring of others, such as the Handel Concertos (a job I would

wish in Eric DeLamarter's capable hands!) and so on ad infinitum.

The organ has come into its own as a concert instrument within the last decade. Let me predict that within the next few years it will also come into its own as a solo instrument with orchestra, on a par, perhaps, with the piano and the violin. The public is being aroused to an appreciation of this most thrilling of all instrumental tonal combinations. Once aroused, it will demand more opportunities to hear it, and the musical public eventually gets what it wants.

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Brightness and Variety Mark New Summer Music

By SYDNEY DALTON

DN this week's midsummer miscellany of new music there is nothing either very heavy or very serious—as befits the season of the year when Sabatini substitutes for Shakespeare, and Beethoven gives way to Berlin. However, there is variety; and organists, pianists, violinists, singers, conductors, readers, teachers and pupils will find something of interest to them in the following paragraphs.

Organ Numbers In the literature for organ the compositions of Edwin H. Lemare hold an important

place. Among the best known numbers from his pen is the Andantino in D Flat, which is still a popular recital piece. An American edition of it, made by Edwin Arthur Kraft, has recently been published (Oliver Ditson Co.), with a number of other works by the same composer. "A Song of Summer" and "Spring Time," two new pieces, are included in the list and should find favor with organists as they are tuneful and effectively written. Among the arrangements by Mr. Lemare, put out from the same press, there is one of the "London-derry Air" that fits this charming melody to the organ with a skillfulness that one would expect from this composer-organist.

Compositions by Karl Rissland for the Violin Between transcribing, editing and composing for the violin, Karl Rissland is kept busy, and the list of pieces upon which his name appears in one or other of these capacities is already a long one. Among his recent original works are three numbers for violin solo that, of their kind, are worthy of attention. There is a "Waltz Dream" Caprice that has an ingratiating rhythm and smooth manner. "Merry Dancers," on the other hand, is fiery and strenuous, while "Contemplation" lends a calmer mood, though it rises to a broad climax. All these numbers (Oliver Ditson Co.) are melodic and are written in a familiar manner that needs no particular amount of study to aid the understanding.

A Scotch Idyl for Violin by C. C. White There is a real Scotch flavor about Clarence C. White's "Scotch Idyl" for violin (Carl Fischer). The theme is striking, rhythmically and melodically, and not less interesting is the manner in which the composer has worked out his ideas. There are evidences of a rich musical imagination combined with technical skill in this piece, and violinists will find it well worth the effort it takes to learn it.

"The Heart of a Pearl," Song by G. W. Stebbins An exultant and enthusiastic song is "The Heart of a Pearl," by G. Waring Stebbins (Oliver Ditson Co.).

The composer has arranged the words from Browning, and it is a lyric that inspires a composer to his best efforts. Mr. Stebbins has caught the spirit of it in his music and has woven an attractive number that will doubtless appeal to many singers. There is a broad, telling climax at the end, called for by the words

and made the most of by the composer. The song is short, but effective, and is published in keys for high and medium voices.

César Cui's "Oriental" as a Piano Number Nearly everybody who has listened to violin music has heard César Cui's "Oriental." It is one of those rare numbers that is in the repertory of all professional violinists and of all amateurs who have reached about the fourth grade. Now comes a transcription of it for the piano, made by Charles Fonteyn Manney (Oliver Ditson Co.), that should increase its popularity still further. This is a very excellent transcription, mainly because Mr. Manney has made no more changes than were absolutely necessary to adapt the piece to the idiom of the piano. For the piano, too, it is a fourth grade number.

First Grade Piano Pieces "Spring Is Here," "Trotty Trot," "Lazy Lou," "The Postman," "The Valentine" and "Katydid" are the titles of a half dozen first grade pieces for the piano by Helen L. Cramm (Oliver Ditson Co.). The composer has kept them well within the limits of the beginner and has varied them in rhythm

and mood. Throughout there is an accompaniment of verses that stimulates interest and helps, as it always does, to impress the rhythm upon the young performer.

A Musical Reading by Phyllis Ferguson To those who recite with musical accompaniment Phyllis Ferguson needs no introduction. She has written many readings with musical settings that have made her well known in this field. "A Summer Idyl" (Clayton F. Summy Co.) is her latest effort. To a brief, humorous poem from the Boston Transcript she has set music that enhances the mood. It would make a good encore number.

Arrangements for Two Pianos, Four Hands Edward Hesselberg has recently added to his excellent arrangements for two pianos of well-known piano solos Rubinstein's Staccato-Etude, which the transcriber calls in this instance Staccato-Caprice. Of course, this music is mainly given over to technical display, but it is effective at that and rather exacting in its demands. In Mr. Hesselberg's version it is quite as pianistic and striking as the way Rubinstein put it together, and it permits students who have not yet reached the grade of the

solo number to present it capably. Another arrangement from the same pen and press (Clayton F. Summy Co.) also for two pianos and four hands, is Moussorgsky's "Hopak." This dashing music, redolent of Russian life and exciting in its abandon, makes a remarkably good piece for two performers.

"In Arcady" an Operetta by Arthur Bergh David Stevens and Arthur Bergh have collaborated in an operetta, or musical play, in two acts, entitled "In Arcady" (C. C. Birchard & Co.). Amateur societies will find in it the kind of music and story that suits their purposes admirably. Mr. Bergh has adopted the musical comedy style in his music, which is full of syncopation and fox-trot rhythms. There are catchy solos and choruses. For variety there is an a cappella madrigal and a college male chorus that is typical. Mr. Stevens' libretto contains humor and comedy, with sufficient plot to knit it together and hold the interest. There is a full evening's entertainment in this work: eighteen musical numbers, with dances and a considerable amount of dialogue. Of the eleven principal characters seven are men. One set only is required and it is a simple woodland scene, with an entrance to a house and to a laboratory.

America's "Singing Towers" Hold Glorious Peals of Chiming Bells

CARILLON art in America has had a notable impetus in recent years, despite the fact that the majority of the world's finest bells are to be found in Holland, according to William Gorham Rice, writing in *Art and Archaeology*. "Exploration for the past twelve years and research in preparing the first books covering the whole field of carillon art," he says, "enable me to say that there exist in the world today 185 carillons.

"Only thirty of these are of the highest musical importance. It is in the territory once known as the Seventeen United Provinces, over which the Great Emperor Charles V once ruled, where carillon music originated, that most carillons are to be found. The Netherlands has sixty; France (French Flanders), twenty-six; Belgium, forty-three; and the remainder, fifty-six, are scattered through Europe, the United States, Canada and elsewhere.

"St. Rombold's Cathedral—where Cardinal Mercier officiates—at Malines possesses, all things considered, the prominent singing tower of the world. Almost all the bells of this noble assemblage were made in 1674 at Amsterdam by Peter and Frans Hemery, most renowned of ancient bell founders.

"No one should fail to hear Josef Denyn, the master of carillon playing, at Malines in June, August or September in one of his Monday evening recitals. Thousands then gather in the quiet of that old city to listen to the wonderful music, many coming from Brussels and Antwerp."

Concerning this music in America, Mr. Rice says:

"This splendid art of the carillon has now happily crossed the Atlantic and is finding a welcome on our continent. Morristown, N. J.; Cohasset, Gloucester, Andover, Mass., and Birmingham, Ala., in the United States, and Toronto, in

Canada are the principal places where fine memorial carillons have recently become part of the civic life. Plainfield, N. J., and St. Paul, Minn., also have carillons, but of lighter weight than the others here listed. Largely attended recitals were given at the first three named during the spring and summer of last year by Anton Brees of Antwerp and Kamiel Lefèvre of Malines, Belgium.

"Frederick Rocke, organist, choir-master and carillonneur at St. Peter's Episcopal Church, Morristown, and F. Percival Price, carillonneur of the Metropolitan Methodist Church at Toronto, Can., have made excellent progress in the art of carillon playing. At Morristown on Wednesday evenings, and at Toronto at noon on Sundays, recitals are often given, while additional playing occurs on holidays and to meet special civic demands.

"Toronto was the first city in America to obtain a fine modern carillon. It was the gift of Chester D. Massey in memory of his wife, and the inaugural recital there was April 2, 1922.

"Gloucester fishermen, largely Portuguese, were stirred to distinguish their church, Our Lady of Good Voyage, by the first modern carillon in the United

States. An impressive dedication of the Gloucester bells took place July 29, 1922. Cardinal O'Connell of Boston officiated and subsequently himself played upon the carillon some of his own compositions. This carillon was admitted free of duty by special act of Congress.

"The Plainfield carillon was first played March 25, 1923, and that at St. Paul, Minn., was dedicated Nov. 4 of the same year. The carillon of Birmingham, Ala., is in the First Church and was presented by James Franklin Rushton in memory of his father, William J. Rushton. The first recital there was Feb. 17, 1924.

"Morristown's carillon, each bell commemorating some individual or group associated with war work or civic or church activity, was dedicated April 13, 1924. Hundreds were present, many coming from New York and Philadelphia and other cities, and traffic was diverted as in foreign cities so as to give quiet. The Wednesday evening recitals are attracting large audiences.

"Cohasset's carillon, the gift of Mrs. Hugh Bancroft, in memory of her mother, Mrs. C. W. Barron, hangs in the rugged tower of St. Stephen's Church, one of the earliest of the notable churches associated with the name of the architect Ralph Adams Cram.

"The singing tower at Andover, Mass., completed in the fall of 1924, is a war memorial. It is the gift of Samuel Fuller in memory of those students of Phillips Academy who lost their lives in the great war."

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**Mrs. H. H. A. Beach Will
Play Own Compositions
in Concert Next Year**

(Portrait on front page)

The list of contemporary American composers contains no name more prominent than that of Mrs. H. H. A. Beach, whose works have, for many years, appeared on the programs of leading musicians and organizations. Originally educated as a pianist, Mrs. Beach has written some of her best works for that instrument and has been heard in recitals featuring her compositions. She has appeared recently in concerts on the Pacific Coast, achieving several notable successes.

Born in Henniker, N. H., Mrs. Beach studied piano under E. Perabo and K. Baermann and harmony under Junius W. Hill. She is wholly self-taught in counterpoint, composition and orchestration. Following her debut in Boston as a pianist, she was married to Dr. Beach in 1885, since when she has devoted most of her time to composition. She has written in all forms, her works including symphonies, sonatas, choruses, songs, a piano concerto and many works for violin and piano.

In recent seasons, Mrs. Beach has been heard in concert chiefly in the environs of her home in Boston, but with the growth in popularity of her works, she has yielded to requests from many parts of the country for concerts giving prominence to her works. Next season she will be heard in many of the larger cities in various parts of the country.

Iowa Classes Use "Musical America" as Textbook

CEDAR FALLS, IOWA, July 25.—The theory classes in the music department of the Iowa State Teachers' College,

directed by Anna Childs, use MUSICAL AMERICA in class work to a large extent. The classes are kept at about fifteen students each, and at each session one member reports on articles in the current issue of MUSICAL AMERICA that have a bearing on contemporary musical history. The student goes over the issue very carefully, makes a digest of the articles and musical items having a direct bearing on musical history and gives this in a report to the class.

BELLE CALDWELL.

Mrs. Kelley Honored in San Diego

SAN DIEGO, CAL., July 25.—A musical tea was given recently in the home of Bess and Gertrude Gilbert in honor of Mrs. Edgar Stillman Kelley of Oxford, Ohio, president of the National Federation of Music Clubs. Accompanying the guest of honor were Antoinette Sabel, national chairman of industrial music; Grace Whitney Maybœ, national chairman of church music; Clarence Gustlin, lecturer and interpreter of American opera; Madeline Heineman, who for twenty years has been president of the Tucson Saturday Morning Music Club; Lillie Frankenberg, president of the Music Event Club of Bisbee, Ariz.; L. E. Behymer of Los Angeles; Wilma Ramsdell of Arizona, and Mr. Zam, who won the piano contest in Massachusetts. The program was given by Miss Ramsdell and Mr. Zam. Mrs. Heineman was the accompanist. The hostesses were assisted by Mrs. L. L. Rowan, vice-president of the Amphion Club, and Mrs. B. A. Boker, secretary and treasurer of the same organization. Guests included the board of directors of the Amphion Club, representatives of different clubs belonging to the National Federation, and prominent choral leaders of the city.

W. F. REYER.

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**Hollywood Bowl Concerts
Led by Reiner and Wood**

[Continued from page 1]

trouduced a number of novelties in his programs this week. Outstanding were Stravinsky's "Fireworks," Honegger's "Pacific 231" and De Falla's "Amor el Brujo" Suite. The first two were brilliant trifles, the last a fine modernist ballet score. The most substantial portion of the programs was made up of symphonies, including Brahms' Second, Beethoven's Fifth and Tchaikovsky's Sixth.

Sir Henry J. Wood, in his three subsequent lists of the preceding week, showed fine skill in program-making. His concerts were noted for their variety and color. His second appearance on the evening of July 16 introduced Vaughan Williams' "London" Symphony to local hearers. The pleasantly descriptive vein of this composition, its themes suggesting the poetic and the realistic phases of a great city, were forcefully outlined. Brahms' "Academic Festival" Overture proved a delightfully buoyant opening number. Next was presented the flowing melody of Smetana's Symphonic Poem "Vltava," glorifying Bohemia's river. Rossini's "William Tell" Overture provided sufficient contrast as closing number.

English Works Given

Modern British music was grouped with works by Russian and French composers on Friday evening, July 17. A notably varied list included first performances in Los Angeles of "On the Cliffs of Cornwall," the Prelude to Act II of Dame Ethel M. Smyth's opera "The Wreckers," and the "Luring Scene" from Rutland Boughton's opera, "The Immortal

Hour." Both excerpts were marked by pleasant fancy and felicity of scoring.

The principal number on this program was Borodin's Second Symphony in B Minor, rugged music, touched with authentic Slavic accents. In contrast was Rimsky-Korsakoff's Scherzo from "Tsar Saltan," "The Flight of the Bumble Bee," a virtuoso piece of the most brilliant description. A Handel Concerto Grosso with hornpipe, Franck's "Chausseur Maudit" and the familiar Liadoff "Valse Badinage" completed the list. Throughout the visitor's musicianship was in evidence.

Sir Henry's "farewell" program on Saturday night, July 18, included his own arrangement for full orchestra of one of Bach's Suites. This work showed the same dexterity in editing as the Purcell work presented at his first concert, and which he arranged from various works of that composer. Elgar's witty "Enigma" Suite was given a sparkling reading. The program included a novelty in Turina's Symphonic Poem, "La Procession du Rocio," a modern contribution of considerable appeal. As a sort of interlude the Adagio from Beethoven's "Prometheus" was played by the solo cellist and harpist with much skill. The noted conductor had an enthusiastic reception, and was applauded at the close.

Sir Henry and Lady Wood, Mr. and Mrs. Fritz Reiner and Mr. and Mrs. Edgar Stillman Kelley were guests of honor at a dinner given under the auspices of the board of directors of the Bowl at the Hollywood Athletic Club. Mrs. J. J. Carter, president of the Bowl Association, presided. Among the speakers were Frederick Blanchard, Mrs. Carter, C. E. Toberman and the guests of honor.

CHICAGO.—B. Fred Wise, tenor, sang July 9 at the State Teachers' College, De Kalb, and on July 2 at the Lombard College, Galesburg.

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CHICAGO MUSICAL COLLEGE AUGMENTS VOCAL FACULTY

Prominent Singing Teachers to Join
President Herbert Witherspoon
at Fall Term Opening

CHICAGO, July 25.—Many newly engaged voice teachers will assemble at the Chicago Musical College at the beginning of the fall term, Sept. 14. These, in addition to the regular faculty of last year, will form a vocal corps which will be one of the strongest and most interesting in the entire body of teachers.

Chief interest will naturally attach to the new president, Herbert Witherspoon, who has for several years occupied a distinguished position among American voice teachers. Mr. Witherspoon will continue his instruction at the College for but three hours daily. The removal of his New York studios to the Chicago Musical College will, however, bring his methods of training to a far larger number of students than those who might study under him personally. The college feels special satisfaction in having secured the services of Helen Wolverton, who is already well known to students at the college, where she has been giving instruction this summer as Mr. Witherspoon's assistant. Graham Reed, one of Mr. Witherspoon's best known associates, joined the faculty of the Chicago Musical College last year, and is now a regular member of the staff.

Other important additions to the winter faculty include Aurelia Arimondi, Vittorio Arimondi, Gordon Campbell and Lucille Stevenson. Mr. and Mrs. Arimondi have maintained private studios in Chicago for many years, and they

are now two of the best known and successful of Chicago voice teachers. Mr. Arimondi was for years a leading bass of the Hammerstein and the Chicago Operas. Mrs. Arimondi was a prize student at the Milan Conservatory and has sung extensively in opera abroad. She has produced many successful pupils, who have taken positions of importance upon the American operatic and concert stage.

Mr. Campbell is another of the well known vocal coaches whose success has been pronounced. His brilliance as a pianist has given him more than customary distinction as a coach and accompanist, and his musicianship and wide acquaintance with musical literature have won him an advantageous position in the ranks of American coaches.

Miss Stevenson, well known upon the concert and oratorio stage, is no less successful in the field of teaching. She has for several years accepted a limited number of talented pupils, and her entry into the ranks of the Chicago Musical College faculty is regarded with great interest.

These teachers will all offer free fellowships, application for which should be made on special blanks, procurable at the College, before Sept. 1. Mr. Witherspoon also will offer two fellowships, each carrying one private lesson a week for the term of forty weeks.

Chicago Students Hear Program at Saenger Summer School

CHICAGO, July 25.—Interesting musicales continue to be given at the Oscar Saenger Summer School. Paul Flood, baritone, and Dora Flood, pianist, united in a recital on the evening of July 10, when they were heard by a large gathering of students and friends. Mr. Flood was in excellent form and used his admirable voice to fine effect in arias by Massenet and Mozart and songs by Sachs, Burnham, Manney, Hermann, Pessard, Gastaldon and others. Mrs. Flood disclosed high ability as a pianist and won much applause through her interpretative and technical skill in numbers by Paderewski, Chopin, MacDowell and others. Both artists, who are members of the faculty of the school, had to add many encores. On the evening of July 15 Miss L. Lilly, for many years secretary of the Saenger Studios, was the guest of honor at a dinner given by Mr. Saenger at the Hotel Belden in celebration of her birthday. Following the dinner the guests spent the evening informally.

Marie Morrisey Returns from Tour

CHICAGO, July 25.—Marie Morrisey, contralto, has returned from Prince Edward Island, N. S., where she gave a concert for the Consolidated Presbyterian and Methodist churches. She also gave a recital and sang at two church services. Miss Morrisey sang in recital at Waynesville, N. C., on July 2, with Violet Martens as accompanist.

Nathaniel Finston Takes Vacation

CHICAGO, July 25.—Nathaniel Finston, musical director for the moving picture theaters controlled by Balaban & Katz in this city, is taking a two week's vacation. Mr. Finston, accompanied by his wife and family, is spending the fortnight in Colorado. While there Mr. Finston will devote as much time as possible to composition, as he has in hand at present several symphonic works which he describes as American in character.

Theodora Sturkow Ryder and Sophie Brandt Give Joint Recital

CHICAGO, July 25.—Theodora Sturkow Ryder, pianist, and Sophie Brandt, mezzo-soprano, were heard in joint recital at the club house of the Olympian Fields recently. Mme. Ryder played her own "The Zoo" and "Imps," as well as music by Paderewski, Tchaikovsky, Beethoven and Scarlatti. Mme. Brandt sang a variety of classic and modern songs. Both musicians were enthusiastically received by a large audience.

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Chicago, July 25.

AMERICAN CONSERVATORY

Master classes by Delia Valeri have been concluded. George Gartlin began his instruction in public school music on July 18. Josef Lhevinne's pupils were heard in recital in Kimball Hall on the morning of July 25. Those on the program included Grace Welsh, Rita Breault, Gertrude Mandelstamm, Katharine Gorin, Andrew C. Haigh, Adele Marcus, Dorothy Kendrick and Vierlyn Clough. A recital of original compositions recently given, included performances of interesting works by Joseph Brinkman, Katharine Gorin, Stella Roberts, Marion Roberts, Florence James and Andrew Haigh.

BUSH CONSERVATORY

Students from thirty-one States are registered for summer work. Pennsylvania leads with the largest number, other States, in order, being Wisconsin, Texas, Arkansas, Massachusetts, New York, Illinois, Minnesota, Michigan and so on. Robert Quick, Robert Sanders and John Weatherholt have organized a trio, and accepted a three-months' engagement at the Colorado Hotel, Glenwood Springs, Colo. A group of players coached in the dramatic art department has entered a six weeks' Chautauqua tour, playing "The Cinderella Man." Goldye Levin, soprano, Joseph Michalek, violinist, and Gunhild Esbjorn, pianist, gave a program in St. Paul's Lutheran Church recently.

Rudolph Reuter to Play With Chicago Symphony

CHICAGO, July 25.—Rudolph Reuter has selected Strauss' "Burleske" and Manuel De Falla's "Night in the Gardens of Spain" for his appearance next season as piano soloist with the Chicago Symphony. The Strauss work is very infrequently heard in Chicago, and De Falla's "Night in the Gardens of Spain" seems never to have been played here.

Mr. Reuter is one of the most energetic propagandists of contemporary music now resident in Chicago, and his choice of works for his forthcoming fourth appearance as guest of Frederick Stock's orchestra is in line with the spirit which has animated his past performances of unfamiliar music in recital and concert. Mr. Reuter is at present conducting master classes in his Chicago studio. His students number pupils from many States in the Union and even from countries as far off as Japan, where Mr. Reuter, while in the service of the Bureau of Education, helped in the movement for that introduction of Occidental music which has since grown to such interesting proportions in the Far East.

Helen Fouts Cahoon Plans Busy New Season

CHICAGO, July 25.—Helen Fouts Cahoon, soprano, has contracted for many recital appearances next season. Among them are recitals at the Austin Women's Club Oct. 5 and at the Sorosis Club, Oak Park, Oct. 19. She will be heard as soloist with the Little Symphony at the Arché Club March 26. Mrs. Cahoon is at present in her summer studio at Epworth Heights, Mich., and will return to her Chicago classes Sept. 15. She will present several young professional vocalists in recital next season.

Milan Lusk Heard at Ravenswood

CHICAGO, July 25.—Milan Lusk, violinist, played in recital at Ravenswood recently. An interesting program brought him the praise of a large and cordial audience. Mr. Lusk's technical ability was very evident, as was also his admirable taste and musicianship.

Agnes Lapham in Salt Lake City

CHICAGO, July 25.—Agnes Lapham, who has given many "intimate chats at the piano" this season, is spending the summer in Salt Lake City. She will return to Chicago early in the fall to prepare for her concert activities of the new season.



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People and Events in New York's Week

MEMORIAL CONCERT GIVEN

Mall Program Led by Kaltenborn in Honor of Late Elkan Naumberg

An enjoyable concert was given in memory of the late Elkan Naumberg at the bandstand, of which he was the donor, on the Mall in Central Park, on Friday evening, July 31. His sons, Walter W. Naumberg and George W. Naumberg, gave the concert, this being the anniversary of the death of their father. The orchestra was conducted by Franz Kaltenborn.

The program was as follows: Chopin's Funeral March, excerpt from "Hérodiade" by Massenet, Sibelius' "Finlandia," a Chorale and Fugue by Bach, excerpts from Moszkowski's "Suite of All Nations," Rossini's "William Tell" Overture, excerpts from "Pagliacci" by Leoncavallo, Johann Strauss' Waltz "Wiener Blut," a Rachmaninoff Prelude and Liszt's "Hungarian" Rhapsody No. 2.

Similar concerts were given by the Messrs. Naumberg on Decoration Day and Fourth of July, and they have arranged with the city officials to give another concert on Labor Day, Sept. 7, at 4 p. m.

These concerts are the continuation of a series which were given by the late Mr. Naumberg for many years.

Dr. A. Verne Westlake Working on New Teaching Treatise

Dr. A. Verne Westlake, president of the New York Piano Conservatory and School of Affiliated Arts, is spending his vacation at his camp on Lookout Mountain, near Nyack, N. Y. He is working on a method for teaching beginners in piano, which will be published next season. Meredith Manning, secretary of the Conservatory, and his bride, formerly Katharine Cornell of the faculty, have returned from their honeymoon on Fire Island and, with several students and assistant teachers, will spend the summer at Nyack.

David Zalish Goes to Saratoga Springs for Two Months' Vacation

David Zalish, pianist and teacher, has closed his activities for the season and has gone to Saratoga Springs for a vacation. He will return to New York in the early fall, reopening his studio

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on Sept. 8. In addition to his activities as a teacher next season, Mr. Zalish will be heard in concert, his New York recital being scheduled for Aeolian Hall on Dec. 18. Other engagements will take him as far as Detroit. He will also introduce Pearl Weiss, as gifted pupil, in a recital in the fall. Mr. Zalish has brought out many talented pupils in Aeolian Hall recitals in the twelve years he has been in the profession. Among them are Sylvia Love, Ethel Katz, Hilda Lichtenfeld, Ada Leibow and George Bargash.

Max Jacobs Leads Two Concerts in Mayor Hylan's Central Park Series

Max Jacobs' Chamber Symphony Orchestra gave two highly successful concerts in the Mayor Hylan Peoples' Concerts on the Mall in Central Park recently. On the evening of July 10, Mr. Jacobs led his well disciplined players in a program that included the Prelude to Wagner's "Meistersinger," Tchaikovsky's "Romeo and Juliet" Fantasia, Herbert's "Irish" Rhapsody and numbers by Strauss, Bizet, Dvorak and Wagner. Helen Lubarska, soprano, was soloist, singing arias by Verdi and Massnagni. On the previous evening the same forces played Rossini's "William Tell" Overture, Grieg's "Peer Gynt" Suite, Two Hungarian Dances by Brahms and compositions by Nicolai, Rachmaninoff, Strauss, Elgar and others. The audiences were large on both occasions and both leader and players were heartily applauded.

Laura E. Morrill Leaves on Vacation Trip to Pacific Coast

Laura E. Morrill, teacher of singing, has closed her studios and has left New York on a pleasure trip which will take her to California, with stops in St. Paul, Hollywood, Portland and scenic spots in the Grand Canyon and the Canadian Rockies. Former pupils are planning a warm welcome for her in California, where it is expected that she will return for a summer class next season.

Harold Hanson Sings in Musicals

Harold Hanson, tenor, was the soloist in the weekly concert at Briarcliff Lodge on July 26. He sang the "Dream" from Massenet's "Manon" and numbers in French by Weckerlin and Messenet and songs in English by Bridge, MacFadyen, Farley and Chadwick. Dorsey Whittington was heard in piano numbers by Scarlatti, Schumann, Chopin and Scriabin and in two-piano numbers by Mozart and Raff with Charles King.

Fred Patton Reengaged for Appearances at Cincinnati Zoo

Fred Patton, baritone, whose appearances at the Cincinnati Festival were so successful that he was engaged to sing with the orchestra at the Cincinnati Zoo recently, has been reengaged for another series of appearances, beginning Aug. 9. Mr. Patton's singing has made him many friends in Ohio, and large audiences crowded the gardens to hear him as soloist with the orchestra.

De Muro Books Own Engagements

Bernardo De Muro, Italian tenor, who has fulfilled several operatic engagements in New York under the directorship of Alfredo Salmaggi, is being booked for concert and operatic appearances by his secretary. Mr. De Muro has not been under the direction of any manager since his arrival in this country and will continue to look after his professional engagements.

Notable Reengagements

Head Suzanne Keener's List for Next Season



Suzanne Keener, Soprano

Suzanne Keener promises to be one of the most active artists in the concert field next season, with engagements already booked for cities in more than ten States. Since the request for concert appearances made it necessary for her to discontinue her operatic activities at the Metropolitan, where she sang for several seasons, Miss Keener has been heard with increasing success throughout the country. Among the cities which have booked return visits next season are Boston, where she will sing for the fifth time; Albany and Keene, each a second time; Montreal, where she will be heard for the third time, and in Phila-

delphia, where she will appear for the fourth time. Other cities in which she will sing are Mitchell, S. D.; Kearney, Neb.; Waterloo and Mount Vernon, Iowa; Oklahoma City, Norman, Ada and Bartlesville, Okla.; Fort Worth, Abilene and San Marcos, Tex.; Olathe, Coffeyville, Dodge City and Wichita, Kan.; Utica, Schenectady and Amsterdam, N. Y.; Mercersburg, Pa.; Manchester, N. H.; Rockville Center, L. I., and at the Pennsylvania State College. She will also be heard in the usual number of New York engagements, which will continue to be booked by R. E. Johns. Miss Keener is now in Miami.

Beatrice Martin Sings in Bethlehem with Philadelphia Orchestra

Beatrice Martin, soprano, achieved an outstanding success as soloist in the concert of the Philadelphia Orchestra in Bethlehem, Pa., on the evening of July 3. Miss Martin sang an aria from Weber's "Freischütz," and a group of songs by Schubert, Weber, Glass and La Forge and was given a cordial reception. Her singing of the aria was especially noteworthy and brought her several recalls. The orchestra was conducted by Andrew Neuss.

Mr. and Mrs. Dittler Engaged for Concerts in Connecticut

Herbert Dittler, violinist, and Elise Dittler, pianist, are spending the summer at their place in Old Lyme, Conn., where they are scheduled for two recitals. The first was given on July 17 and the second has been announced for Aug. 14. Mr. and Mrs. Dittler have been engaged for a concert in Stonington, Conn., on Aug. 21.

Harry Kaufman Goes to New Jersey for Summer Outing

Harry Kaufman, pianist and accompanist, and his wife and son, Harry, Jr., are spending the summer in Elberon, N. J. Oda Slabozskaja, dramatic soprano, is spending part of her vacation as their guest.

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Wagner and Herbert Numbers Heard in Mayor Hylan Concert Series

Aeolian Waldon, soprano, was the soloist at the concert in the Mayor Hylan Series, given on the Mall, Central Park, on the evening of July 25, under Paul Henneberg. Miss Waldon, in the aria, "Dich, Theure Halle" from "Tannhäuser," revealed a voice of pronounced sweetness, and no little dramatic ability. She was enthusiastically received and encored.

The program was made up entirely of the works of Wagner and Herbert. Of the former, the "Huldigungs Marsch," "Tannhäuser" Overture, Fantasia based on themes of "Lohengrin" and the Liebestod from "Tristan" were heard. Herbert's numbers included the Waltz from "The Serenade," "Canzonetta," "Badinage," and excerpts from "Mlle. Modiste" and "The Only Girl."

Mr. Henneberg conducted all these numbers with his wonted skill, and his band appeared to particular advantage in the "Tannhäuser" Overture. As usual, the "Star-Spangled Banner" began the concert, and "America" ended it.

Lalla Thomason Plays at Hughes Studio

Lalla Thomason gave the fourth recital in the summer master course series at the Edwin Hughes studio on the evening of July 22. The program opened with the Allegro from Schumann's "Faschingsschwank aus Wien," in which her technical mastery, authoritative style and artistry found opportunity for wide scope. A group of modern numbers followed, including Debussy's

"Clair de lune," Grunfeld's Romance and Dohnanyi's Rhapsodie in C. She was also heard in numbers by Chopin, Saint-Saëns and others. Miss Thomason's playing shows the result of well directed study and conscientious effort and was heartily received by a large gathering of students and friends. Mr. and Mrs. Hughes will close the series with a two-piano concert on the evening of Aug. 5.

Pianist and Soprano Give Seventh Muscale in La Forge-Berumen Studios

Lillian Hunsicker, soprano, assisted at the piano by Helen Fromer, and Erin Ballard, pianist, gave the seventh recital in the La Forge-Berumen Studios on the evening of July 16. Miss Hunsicker sang groups in English, French and German, beginning with three numbers by Grétry. Other numbers were by Mozart, Cornelius, Loewe, Schumann, MacDowell and La Forge, all of which she sang with evidences of artistry and sound musicianship. She was obliged to give several encores. Miss Fromer supplied superb accompaniments. Miss Ballard, whose ability as a pianist is well known in New York and other cities, was received with enthusiasm in two groups of numbers by Liszt, Leschetizky and Cyril Scott. Betty Burr, soprano, who studied under Mr. La Forge for several years, gave three successful recitals in one week recently. She was heard in Cliff Haven, N. Y.; Orwell, Vt., and Lee, Mass.

People's Chorus Concludes Summer Session

The summer session of the People's Chorus of New York was to be closed with a combined meeting of the Advanced Unit, the Stuyvesant Unit, the Men's Unit and the Artists' Choir Unit in the auditorium of the High School of Commerce on Thursday evening, July 30, at 8 o'clock. Each unit was to present a special program. All the units together sang a group of songs, harmonies and a group of sight-reading lessons specially prepared for the occasion. The meeting was conducted by L. Camilleri, who played and conducted from the piano.

Pupils of Melanie Guttman-Rice Chosen for Free Opera Cast

August Werner, baritone, pupil of Melanie Guttman-Rice, has been chosen to sing in the free open-air performances of "Aida" and "Faust" in Ebbets Field, Brooklyn. Mr. Werner is a naturalized American citizen and received his musical education in this country, studying singing only under Mme. Rice. He has sung frequently at the Rialto and Rivoli Theaters, where his smooth, velvety voice has won him many admirers. Frances Newsom, another successful professional pupil of Mme. Rice, is already well booked for next season.

Musicians Take Cottage in Southampton

Ethel Grow, contralto, and Jane R. Catheart, founder and president of the Washington Heights Musical Club, have taken the C. Arthur Payne cottage in Southampton, L. I., for the summer. Among their guests is Carolyn Beebe, pianist and founder of the New York Chamber Music Society. Miss Beebe spends her week-ends in Southampton teaching a group of advanced students. Regina Kahl, soprano, is also at the Payne cottage, continuing her studies under Miss Grow.

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NOVELTIES AT CAPITOL

S. L. Rothafel Arranges New Features for Theater Artists

A pretentious musical program, no number of which was ever heard before at the Capitol Theater, was arranged by S. L. Rothafel last week. An ambitious number was "Ye Olde English Tavern," with the following Capitol artists: Hazel Simonson, Louise Sherrill, Adele Espre, Lois Forbes, Frank Moulan, Joseph Wetzel, Jack Abbott, James Parker Coombs, Norman Ross, William Fischer and M. Tortorici. Mr. Moulan sang "A Duchess He Did Make of She"; the ensemble was heard in "Fill Up a Flagon"; Mr. Wetzel sang "Farewell to

the King's Highway"; Mr. Moulan gave "A Bold Bandit Am I"; Doris Niles and the ballet corps gave the "Fox Chase," and the finale, "The Chase Is Over," was sung by the entire ensemble.

Caroline Andrews, coloratura soprano, and Albert Rappoport, who made a successful début at the Capitol recently, sang the duet from "Carmen" by Bizet. Mlle. Gambarelli, prima ballerina and ballet mistress, interpreted "The Spirit of the Rainbow" and, with the assistance of the ballet corps, which includes Lina Belis, Nora Puntil, Ruth Flynn, Elma Bayer, Paul Leon, Bert Prival, Marcello Fernandez and S. Georges, Moszkowski's "Valse Celebre." The Capitol Orchestra, conducted by David Mendoza, played the Overture "Stradella" by Flotow.

PASSED AWAY

Max Hirsch

Max Hirsch, for twenty-five years treasurer of the Metropolitan Opera Company, treasurer for several years of the Chicago Opera Company and manager of prominent musicians, died suddenly on a fishing boat off Fire Island on July 24. Mr. Hirsch had been connected with the stage since the age of twelve, beginning as an office boy in the old Standard Theater in 1876. He was in the box office of the Metropolitan Opera at its opening in 1883, and remained there until 1911, when he became treasurer of the Chicago Opera Company. While at the Metropolitan, Mr. Hirsch was also official announcer. He invented the autographed program.

Cora Victoria Witherspoon

MORRISTOWN, N. J., July 25.—Cora Victoria Witherspoon, widow of the Rev. Orlando Witherspoon and mother of Herbert Witherspoon, vocal teacher and newly elected president of the Chicago Musical College, died of paralysis at the home of her daughter, Mrs. Wallace M. Scudder, in this city on July 23. Mrs. Witherspoon was born at Santa Amelia Plantation, Cuba, eighty-six years ago, and coming to this country lived in Buffalo, Cincinnati and in Derby, Conn. Her husband was Archdeacon of the Episcopal Diocese of New Haven at the time of his death thirty years ago. Besides Herbert Witherspoon and Mrs. Scudder, who is traveling with Mr. Scudder in England, Mrs. Witherspoon is survived by Mrs. G. P. Ingersoll of Stamford, Conn.; Mrs. E. S. Cornell of Derby, Conn.; Capt. Edward T. Witherspoon, U. S. N., retired, and Arthur S. Witherspoon.

Mary Harrison Mosely

KANSAS CITY, KAN., July 25.—Mary Harrison Mosely, prominent in the musical activities of this city and granddaughter of William Henry Harrison, ninth President of the United States, died at her home on July 4 at the age of sixty-five years. Mrs. Mosely was at one time a member of the old Chicago Opera Company, and until five years ago was a leading member in St. Paul's Episcopal Church Choir here. She was the mother of Katherine Mosely Beaman, contralto, who survives her, together with Thomas A. Mosely and Mrs. Roy E. Aikmus. FREDERICK A. COOKE.

George Griswold Haven

George Griswold Haven, president of the Metropolitan Opera & Real Estate Company, which owns the site on which the Metropolitan Opera House stands, shot himself at his New York home on the morning of July 21. Mr. Haven, who was fifty-nine years old, succeeded the late Augustus D. Juilliard as president of the Metropolitan Opera & Real Estate Company. He was a prominent supporter and patron of New York's

opera. Ill health had made him inactive in business for the past year and a half.

Ethel Chapman Argall

SAN JOSE, CAL., July 25.—Ethel Chapman Argall, cellist, pianist and soprano, died at the home of her parents in this city on July 13 after a lingering illness. Mrs. Argall was a graduate of the Pacific Conservatory and was cellist for the California Ladies' String Quartet and a member of the Vendome Trio for several years. She was a charter member of the San Jose Music Study Club, as well as Mu Phi Epsilon. After her marriage in 1921 to Charles Argall, Mrs. Argall moved to Oakland and continued her musical activities there, returning to San Jose once a week to take charge of a class of pupils. She was twenty-seven years old and is survived by her husband and her parents, Mr. and Mrs. Chapman. MARJORIE M. FISHER.

Flavie Van den Hende

YONKERS, N. Y., July 25.—Flavie Van den Hende, whose real name was de Pau, and who attained some degree of prominence in this country as a cellist, died at her home here recently. Mme. Van den Hende was a native of Brussels and received her musical training in the Royal Conservatory of that city under Servais. She made several concert tours of Europe and played under the auspices of several prominent musical organizations in the larger cities of the United States.

Eugene C. Heffley

Funeral services for Eugene C. Heffley, noted music teacher, who died recently at the age of sixty-three, were held in New York on the evening of July 27. Mr. Heffley was the first president of the MacDowell Club and for fifteen years taught in Carnegie Hall. He was born in Berlin, Pa., and was educated abroad. He appeared on the New York concert stage as a pianist.

Alfred E. Wild

WASHINGTON, D. C., July 29.—Alfred E. Wild, widely known in the older musical life of the Capital, died on July 25, at the age of seventy-five. Mr. Wild earned prominence as a musician and a teacher of music, and for many years was a member of the music firm of George L. Wild & Bros., now retired from business. Interment was in Washington.

Elizabeth Chandler

SPRINGFIELD, MO., July 25.—Elizabeth Chandler, soprano, died on July 18 after a brief illness. Miss Chandler, who was twenty-three years old, was well known in this city, where she attended Drury College. She was a post-graduate of the Conservatory of Music and took part in many musical activities.

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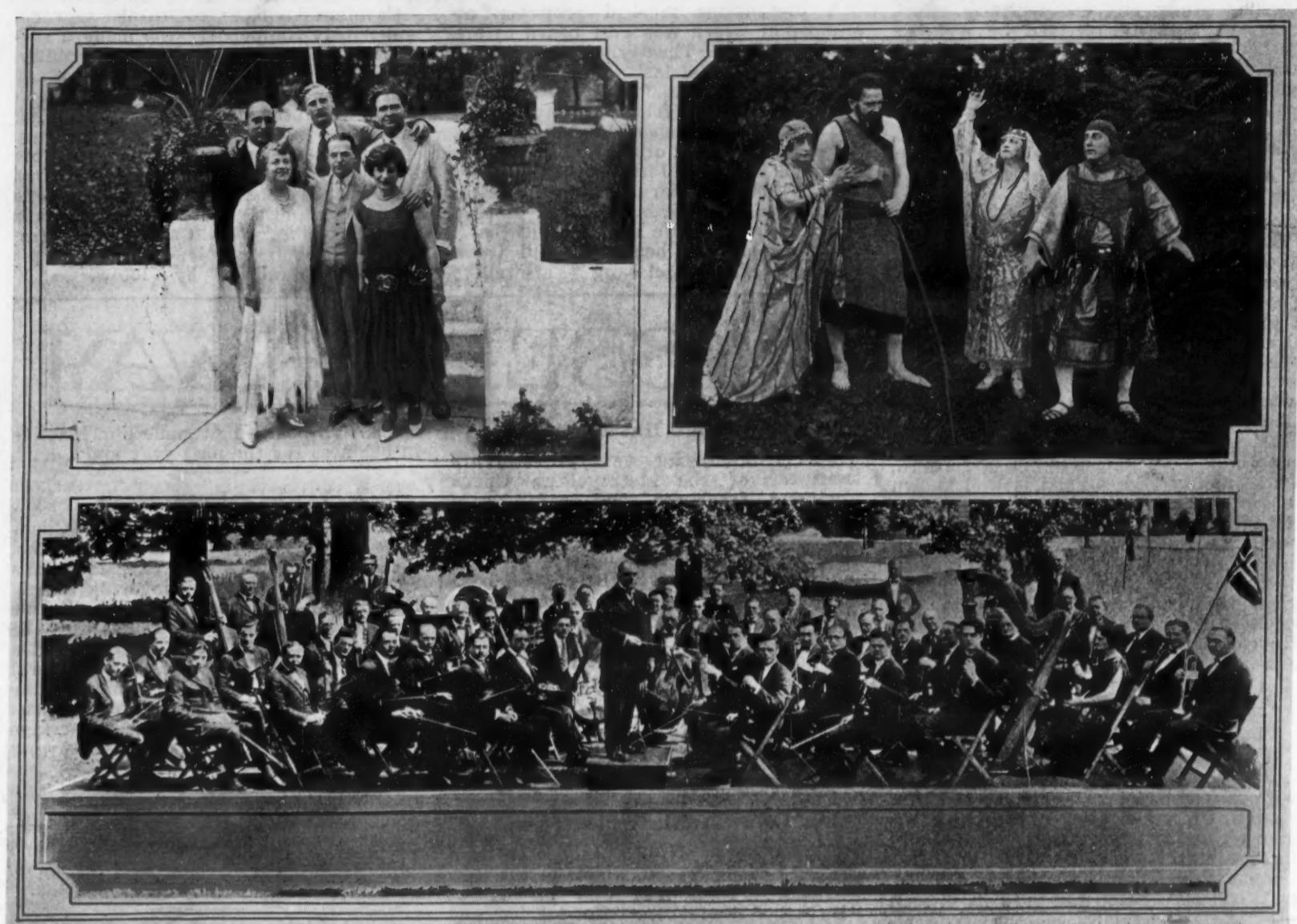
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Conneaut Lake Park Festival Draws Throng



NOTABLES TAKE PART IN CONNEAUT LAKE PARK FESTIVAL

Upper Left, a Group of Musicians Heard in the Programs: Left to Right, Front Row, Nevada Van der Veer, Contralto; Earl Mitchell, Accompanist, and Grace Kerns, Soprano; Back Row, Sigmund Spaeth, Critic and Lecturer; Arthur Kraft, Tenor, and Rollin Pease, Baritone. Upper Right, a Scene from the Dramatized Performance of "Elijah," Enacted by Miss Kerns, Mr. Pease, Mme. Van der Veer and Mr. Kraft. Below, a View of the Players from the Cleveland Orchestra, Led by Walter Logan, Which Provided the Accompaniments

CONNEAUT LAKE PARK, PA., July 25.—At the music festival here, attended by throngs, from July 11 to 19, Pittsburgh artists were welcomed in a prominent manner. Among them was Harvey B. Gaul, organist of Calvary Episcopal Church and conductor of the Pittsburgh-Apollo Club Chorus. The chorus and Mr. Gaul registered success. Other artists appearing on the programs were Ethel Leginska, Dr. Sigmund Spaeth, Baroness von Klenner, Grace

Kerns, Nevada Van der Veer, Arthur Kraft, Rollin Pease, Donald McGill and Walter Logan, who conducted sixty members of the Cleveland Orchestra. "Messiah" and "Elijah" were presented, the latter in costume. The managing director was Lee Hess Barnes, who was assisted by Harvey B. Gaul of Pittsburgh and by Rollin Pease of Chicago. As reported in the latest issue of *MUSICAL AMERICA*, the festival performances were a decided success, although the Temple of Music was not quite completed for the event which was supposed

to dedicate it. This structure seats 6000 auditors, and it is the intention of the company which manages the park to give an annual music festival. An autumn week of opera is planned for this year.

A feature of this year's festival was the engagement of Ethel Leginska, composer, pianist and conductor, who led the players in works by Beethoven, Weber and Wagner, and also appeared as soloist in a Concerto by Weber, in Liszt's "Hungarian Fantasie" and other works.

William J. McCarthy, elevated to first comedian, evoked much applause with his portrayal of the rôle of the *Grand Duke*.

Nor should mention be lacking of the excellent work of Elva Magnus, in the soubrette rôle of *Juliette*. In singing and dancing alike she won the plaudits of the nightly crowds. Bernice Mershon as the fiancée of the *Grand Duke* again proved her versatility in light opera work. Roland Woodruff as *Anatole*, James Stevens as *Nicolai*, Detmar Poppen as *Pelegrin*, Grace Brinkley as *Coralie* and Nellie McCarthy as *Sidonie* added to the pleasure of a well-rounded presentation.

The second week of "Hansel and Gretel," sung in English, at St. Louis' latest *al fresco* art adventure, the

Summer Grand Opera Given in St. Louis

[Continued from page 1]

anything, the augury is a most propitious one, despite the slight incongruity of the double bill.

It marked an entirely new departure by the Forest Park Opera management and was embarked upon as an experiment, the success of which is due largely to the efforts of Charles A. Previn and his orchestra, headed by the concertmaster, Michel Gusikoff. The handling of scores, widely at variance in their reading, was an achievement worthy of extended mention.

The cast also aroused the audiences to ardent appreciation. Yvonne D'Arle, who has been steadily increasing in local esteem, won new laurels as *Santuzza*. Walter Wheatley made his bow to local audiences as *Turiddu*, giving a spirited interpretation. Leo de Hierapolis as *Alfonso*, Bernice Mershon as *Lola* and Dollye Hyams as *Lucia* completed the cast.

Rolling, nautical "Pinafore" proved

a splendid musical antidote to what had gone before. There was ample room for the unctuous characterizations of the representatives of the Union Jack, with William J. McCarthy as *Sir Joseph Porter*, James Stevens as *Captain Corcoran*, and John E. Young as *Dick Deadeye*. Roland Woodruff as *Sergeant of Marines* was very humorous, while Forrest Huff as *Ralph Rackstraw* and Detmar Poppen as *Bill Bobstay* greatly pleased the audience and Bernice Mershon as *Mrs Cripps* won an ovation. Last week's production of the Franz Lehár opus, "The Count of Luxembourg," brought out thousands who had apparently not attended the opera earlier in the summer. As a result, the seat sale was nearly a record for the season. With apparently all the ingredients which make a light opera attractive, the work of principals, as well as of the chorus and orchestra, reached a high mark of excellence. Yvonne D'Arle as *Angele Didier* added further laurels to her previous artistic successes. Forrest Huff as *Count René* brought memories of his early renown as the creator of *Prince Danilo* in the other Lehár triumph, "The Merry Widow."

Chicago Opera Announces "Rosenkavalier" Cast

CHICAGO, July 25.—Strauss' comedy, "Der Rosenkavalier" will be given by the Chicago Opera next year, with Rosa Raisa, Olga Forrai, Edith Mason and Alexander Kipnis in the cast, according to present arrangements. The work has never been sung in Chicago. Donizetti's "The Daughter of the Regiment," which is new to the company's local répertoire, will also be sung. The title rôle will be sung by Toti Dal Monte, who made her American débüt as a guest of the Chicago Opera last season, and returns next fall as a regular member. Among the list of revivals, officially made public by the management will be Puccini's "Manon Lescaut," Thomas' "Mignon," Leroux's "Le Chemineau" and Verdi's "The Masked Ball" and "Falstaff." The title rôle of the last will be entrusted to Giacomo Rimini, it is understood. Charles Wakefield Cadman's "The Witch of Salem," and W. Franke Harling's "A Light from St. Agnes," written to a libretto by Minnie Maddern Fiske, will be given première performances. The regular répertoire will be used to the extent of some thirty-five works. The outstanding items from this list will be "Boris Godounoff," in which Georges Baklanoff is expected to have the title rôle; "Othello"; "The Elixir of Love"; "Fra Diavolo"; "Andrea Chenier"; "Werther"; "Louise"; "Pelléas et Mélisande"; "Romeo and Juliet," and "Hansel and Gretel," which is to be sung in English. The Wagnerian répertoire will consist of "Tannhäuser," "Lohengrin" and "Die Walküre."

Garden Theater, brought a record-breaking advance seat sale. A brilliant success has been attained by Marie Claessens in the part of the *Witch* in this lovely fairy opera of Humperdinck's *Fanyne Block*, a graduate of the St. Louis Municipal Opera, substituting for Lorna Doone Jackson in the part of *Gertrude*, on Wednesday evenings, has also given a delightful rendition of the part. Edith Orens, as *Hansel*, and Helen Derzbach as *Gretel*, together with James Wolfe, of the Metropolitan Opera Company, as *Peter*, make up the cast. Celestine Bartels as the *Sandman*, and Louise Heimuller as the *Dewman*, both St. Louis singers, have done capable work, while the chorus singing of both adults and children has been most successful.

The Fashion Pageant will follow the close of the operatic interlude at the Garden Theater. Some of the opera principals will remain for the musical features.

HERBERT W. COST.

Domenica Brescia Succeeds W. J. McCoy
at Oakland College

OAKLAND, CAL., July 25.—Announcement was made last week of the appointment of Dominico Brescia, composer, to the music faculty of Mills College, succeeding William J. McCoy, who has been head of the composition department and teacher of piano at the institution for the last seven years. Mr. McCoy, who has brought the department of music to a high standard at Mills College, will devote all his time to his private teaching and to a revision of his book, "Cumulative Harmony."

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